NARRATIVE SCULPTURE IN EARLY KARNATAKA



'A' Grade
NAAC Accredited 2008

A Thesis submitted to the
Karnatak University, Dharwad
for the Award of the Degree of

Doctor of Philosophy

IN

ANCIENT INDIAN HISTORY AND EPIGRAPHY

By

Chandrashekhar B. Taboji
M.A., M.Phil.

Under the Guidance of

Dr. S.V. Padigar
M.A., Ph.D., Dip.in. Epigraphy
Professor and Chairman
Department of Ancient Indian History and Epigraphy
Karnatak University, Dharwad

**DEPARTMENT OF STUDIES IN
ANCIENT INDIAN HISTORY AND EPIGRAPHY
KARNATAK UNIVERSITY, DHARWAD-580 003**

2011



Certificate

This is to certify that the thesis entitled **"Narrative Sculpture in Early Karnataka"** submitted by **Chandrashekhar B. Taboji** for the award of the Degree of **DOCTOR OF PHILOSOPHY** in Ancient Indian History and Epigraphy, Karnatak University, Dharwad represents his original work which was carried out by him under my guidance and supervision. The thesis or a part of it has not been previously submitted for any other degree or diploma of this or any other University.

Dr. S.V. PADIGAR
M.A., Ph.D., Dip.in.Epigraphy
Professor and Chairman
Research Guide
Department of
Ancient Indian History and Epigraphy
Karnatak University, Dharwad

Place: Dharwad
Date: 27/5/11





Declaration

I, **Chandrashekhar B. Taboji** hereby declare that the research work entitled **"NARRATIVE SCULPTURE IN EARLY KARNATAKA"** has been carried out by me under the supervision of **Dr. S.V. Padigar,** Professor and Chairman, Department of Ancient Indian History and Epigraphy, Karnatak University, Dharwad, for the award of the degree of the Doctor of Philosophy and that this is an original work which has not been previously submitted to any University for the award of any Degree.

Place: Dharwad

Date: 27-5-2001

(Chandrashekhar B. Taboji)
Research Student



ABBREVIATIONS



AA	-	Atribus Asiae, Ascona
AI	-	Ancient India, ASI, Delhi
ARIE	-	Annual Report on Indian Epigraphy, ASI, Delhi
ARSIE	-	Annual Report on South Indian Epigraphy, ASI, Delhi
AS	-	Archaeological Studies, Mysore
EC	-	Epigraphia Carnatica, Mysore
EI		Epigraphica Indica, Archaeological Survey of India, Delhi
EW	-	East and West,
IA	-	Indian Historical Quarterly,
ICHR	-	Indian Council of Historical Research Institute, Delhi
JAS	-	The Journal of Asian Studies,
JBBRAS	-	The Journal of the Bombay Branch of Royal Asiatic Society, Bombay
JIAHC	-	The Journal of Indian Art History Congress, Guwahati
JIM	-	The Journal of Indian Museums, Calcutta
JKUS	-	The Journal of Karnatak University Social Sciences, Dharwad
JRAS	-	Journal of the Royal Asiatic Society, London
JOANS	-	The Journal of Oriental Art, New Series, Oxford
QJMS	-	Quarterly Journal of Mythic Society, Bangalore



ACKNOWLEDGEMENTS

It is a pleasure for me to place on record my indebtedness to various individuals and institutions from whom I have derived help in pursuing and completing the present thesis.

First, I express my gratitude and sincere thanks to my *Guru* and research guide Dr. S.V. Padigar, Professor and Chairman, Department of Ancient Indian History and Epigraphy, Karnatak University, Dharwad for his inspiring guidance, encouragement and the keen interest in all stages of this research work. I shall remain ever grateful to him.

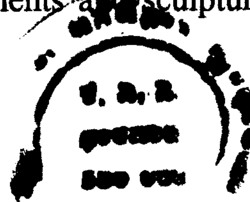
It is my pleasure to express profound sense of gratitude to senior scholar and renowned Archaeologist Dr. A. Sundara who has given valuable suggestions and permitted me to utilize his personal library.

I have benefitted greatly by the encouragement from my revered teachers, Professors Dr. S.H. Ritti (Rtd), Late Dr. Raghunath Bhat, Dr. S.L. Shantakumari (Rtd), Dr. R.M. Shadaksharaiah, Director (I/C) Kannada Research Institute, I am greatful to all those persons. I am also thankful to Dr. Lokesh, Associate Professor and Dr. S.G. Chalawadi, Asst. Professor, Shri B.K. Hiremath, Attender Department of Ancient Indian History and Epigraphy, Karnatak University, Dharwad.

My sincere thanks are due to the authorities, Librarians and the staff of the libraries affiliated to the Karnatak University, Dharwad. Prof. S.S. Basavanal Library and Kannada Research Institute Library, Karnatak University, Dharwad, Archaeological Survey of India, Dharwad Circle, Dharwad for their help and co-operation during my research.

I am deeply indebted to ICHR for granting me Junior Research Fellowship award for completing the work which was a big boost in my study.

I also take this opportunity to express my thanks to Dr. S.V. Venkateshaiah and Dr. S.V.P. Halakatti, Superintending Archaeologists, Archaeological Survey of India, Dharwad Circle, Dharwad for giving me permission to take photographs of monuments and sculptures. I also express



my thanks to Dr. H.R. Desai and the staff members of Badami and Aihole sub-circles of the Archaeological Survey of India, Dharwad. I am thankful to Sri. Rashidkhan, Conservation Assistant, Archaeological Survey of India, Hyderabad Circle, Hyderabad. I am also thankful to Miss Sulochana Potnis, Deputy Director, Directorate of Archaeology and Museums, Mysore, Mysore.

I wish to place on record my sincere thanks to Dr. Seelakantha Pattar, Badami, Shri N.V. Joshi, Deputy Director (Rtd) Directorate of Archaeology and Museums, Mysore, Mysore and Dr. R.H. Kulkarni Mysore for their scholarly knowledge and encouraging me to bring out the best in the thesis.

I am thankful to Dr. M.N. Kadapatti, Dr. Prabhu Ganjihal, Mr. Hemanth Kadambi, Research Scholar, University of Michigan, USA and Mudit Trivedi, Research Scholar JNU, Delhi for their help and valuable discussion during the field visit.

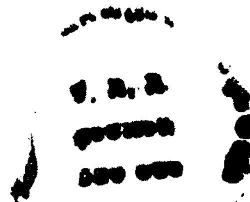
My parents, brothers and sisters who stood my in hard times, for their moral support and encouragement and my wife Vidya and Son Chi. Akash whose patience and support was much needed in completing the thesis.

I must express my greatfulness to my seniors and friends Dr. Rangaswami R., Mysore, Dr. A.B. Vaggar, Dr. K.S. Patil, Dr. B.S. Tallur, Shri. S.S. Angadi, M. R. Jarakunti, I.B. Biradar, Siddu, B.S. Dalawai, Vivek Karpurmath, Shankar Chavan, Smt. Veena Muddi and Sri. B.A. Hasaraddi, Principal S.S.C.A. Govt. First Grade College K.K. Koppa, Belgaum and entire staff of the college for their co-operation and support.

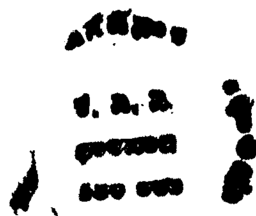
I am thankful to G.K. Badiger for his making language corrections and valuable suggestions and Sri Vinayak Naik and Nagaraj Naik of Mahaganapathi Computers, Dharwad for giving the final touch and neat typing work.

Finally, I acknowledge the help of all those who formed my ideas and helped me directly or indirectly to complete this work.

- **Chandrashekhar B. Taboji**



CONTENTS

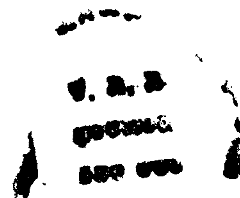


Chapter – 1

INTRODUCTION

Story telling must have been an art of great antiquity. It would have formed a significant aspect of culture of human social groups which had attained a level of perfection in communicating language. One can propose a pre-historic antiquity for it. The stories transmitted orally could be historical, semi-historical, ahistorical or mythical. In regular oral transmission they must have found ground in bardic traditions. In the context of India the proofs of antiquity of narrative stories can be traced to her earliest literature, namely, the *Vedic* literature. The *Samvada-suktas* of *Rigveda* (dialogue hyms) to which usually the roots of Indian drama are traced, are in fact also of the nature of narratives. In the *Brahmana* literature myths woven around deities like Vishnu are also in the nature of narratives. A large body of literature called *Itihasa* and *Puranas* came into being in course of time. The *Mahabharata* and *Ramayana,* which are regarded as *Itihasas* are pregnant with numerous myths, legends and anecdotes. Similarly, the vast body of *Mahapuranas* and *Upapuranas* are replete with historical and mythical narratives. It should be pointed out that before these were committed to writing, they were handed down from mouth to mouth, some times enlarged, and so on. The diverse versions of the stories contained in *Mahabharata, Ramayana, Purana etc.,* may be regarded as proofs of this process.

Several narrative stories may be deemed as representatives of mythical and secular examples. They too have continued sometimes in their original



form and sometimes slightly altered wherein the names of the characters and details could differ. The great *stupas* of Bharhut, Sanchi, Amaravati etc., have made use of Buddhist *Nidana* tradition to produce great quantity of narrative outputs. *Dure-nidana* and *Avidure-nidanas* of the great *stupas* of Bharhut, Bodhagaya and Sanchi emphatically exhibit how Buddhist religious leaders found in them a contrivance for propagation of Buddhist ideals. These may be considered as the first true instances of "visual narratives." A visual narrative is defined as "a story which is presented in a series of fixed images."[1]

Visual narrative tradition in India has since proliferated to various regions of South India along with the spread of Buddhism. Amaravati in Andhra, Bhaja in Maharashtra, Kanaganahalli in Karnataka provide visual proofs of their spread into the Deccan. That during the Satavahana period in Karnataka non-Buddhist visual narratives were current is proved by a terracotta disc-like lid from Vadagaon-Madhavpur[2] (Belgaum Dist.), dating from 1st -2nd Century A.D. It seems to depict the Markandeya episode in mono-scenic mode. These visual expressions are aptly called "the medium of stone writing." The emergence of stone temples on a grand scale in the Deccan provided ample scope for the artist to reproduce in stone the Epic, *Puranic* and secular stories. Badami, Aihole and Pattadakal, the centres of Karnataka temple architecture between 6th and 8th centuries, on their temple walls, pillars, superstructural details etc, have accommodated large number of visual illustrations of such stories. Indian artists have used a variety of narrative modes in visual narratives. This is so in Karnataka, too. Identifying and understanding of these themes and their interpretation have been entrancing to the art historian. These visual narratives served the purpose not only of decorating the temples, but were intended also to convey contemporary myths, morals and ideals. It is therefore necessary that these visual narratives are subjected to proper study in depth.

A Review of Earlier Literature

The period of the Chalukyas of Badami provides the first instance of use of stone in large quantities for temples in Karnataka. For the art historians this is the most advantageous fact, as the monuments survive in their original form to a great extent. This is also the period when sculptural depictions of large and small figures formed part of monuments. It is this situation which allows the art historians to assess their chronological and thematic as also technical aspects of the sculptures in question.

As early as 1940s British officers visited the caves at Badami and recorded their amateurish opinions. In 1866 Meadows Taylor and Furgusson published a work entitled *Architecture in Dharwad and Mysore.*[3] The purpose of this work was to introduce the monuments with photographic illustrations under various heads. (The complete work was not available for study to this scholar). It contained some photographs of the monuments of the region, which among others, included those of the Durga Temple at Aihole and Galaganatha, Kasivisvesvara etc., temples at Pattadakal.

The first serious attempt at first hand study of the early Chalukyan monuments was done by James Burgess in 1874. In this work a good descriptive account of the caves at Badami and the caves and certain temples at Aihole and the two temples of Virupaksha and Papanatha at Pattadakal was given. Burgess was able to identify most of the sculptural themes on these monuments. The work contained a few photographs and a number of drawings of sculptures. Needless to add, there were also drawings and identifications of *Krishnalila* themes found in the caves. Hence Burgess can rightly can be regarded as the poineer of the study of narrative themes of Chalukya temples. This report was followed by his long article on *Rock Cut Temples at Badami in the Deccan*[4] published in *Indian Antiquary* Vol.VI, in 1877. This article was illustrated by a number of sketches (Fig. 1-5) of themes from Cave-III at Badami. Several narrative themes connected with *Krishnacharita*, *Samudramathana* have been correctly identified by him in this article.

The next important work referring to the sculptural themes of early Chalukya temples was by T.A. Gopinatha Rao. In his work on *Hindu Iconography*[5] (1914) he addressed to the problems of iconographic identifications of various themes along with the background of *Puranic* mythology and *agamic* prescriptions. His work provides a good account of the mythological stories contained in the *Puranas*, *Mahabharata* and *Ramayana*. But since his concern was iconography, he did little in respect of other aspects of sculptural narration.

A very noteworthy work focusing on the caves at Badami alone appeared in 1928. This was by R.D. Banarjee and entitled *Bar Reliefs of Badami*.[6] All the Hindu caves at Badami are described in this work along with identification of images as also the narratives in greater detail than what Burgess had done. The most outstanding aspect of this work is the photographic illustrations including those of the narrative sculptures on the beams. However sculptures in the Jaina cave are not considered in this work.

In 1957 C. Sivaramamurti published a classic paper on Gangavatarana and story of Amrita narrative found at Pattadakal.[7] This was also the first attempt at discussing the two themes beautifully presented on the faces of a pillar of the Virupaksha temple. He is meticulous in identifying every detail against appropriate literary background in his own inimitable style. He has since published several books in which diverse themes from Indian sculptures are considered against the literary background.

A.M. Annigeri's *Pattadakalla Gudigalu* (1960) is a significant work.[8] Though the work had a wider canvas of describing historical, epigraphical and temple architectural dimensions, appropriate place has been given to systematic identification of large number of narrative themes depicted on pillars and walls of the temples at Pattadakal.

A similar work on Aihole by the same author appeared in 1974.[9] Aihole is not rich in narrative themes. But those available on Durga temple particularly the *Ramayana* scenes are dealt with in this work.

Kiratarjuniya was a favourite theme in the Chalukya period. A closer study of the sculptural representations by M.S. Nagaraja Rao revealed that the story slightly differs from that known from standard *Mahabharata.* This was very well discussed in Nagaraja Rao's work *Kiratarjuniya in Indian Art* (1979).[10]

K.V. Soundara Rajan made a first hand study of the cave temples of the Deccan on behalf of the Archaeological Survey of India (1980).[11] The work incorporates detailed descriptions of the cave temples of Badami and Aihole, in addition to those found in the other parts of the Deccan. However there is no attempt in this work to focus on the dimensions of narrative art.

A series of articles was published by S.V. Padigar between 1978-2009 in which certain unidentified narrative reliefs of the Chalukya period were properly identified, sometimes giving explanation for the varition in visual depiction. For instance he identified the *Gajakachhapa Yuddha* theme as also the *Tittibha-samudra-katha* of the *Panchatantra* in Mallikarjuna temple at Pattadakal.[12] Similarly he has explained the presence of a tortoise in place of crocodile in the sculpture depicting Gajendramoksha at Pattadakal.[13] In his work *Vishnu Cult in Karnataka*[14] he has brought out the significance of the changes occuring in Vaishnava themes of pre 650 and post 650 A.D. periods.

In his study of the early cave temples of the Chalukyas of Badami he has considered in considerable detail the facets of narrative sculptures.[15] The questions relating to art-architecture and craftsmen of the Chalukya period has been dealt with by the same author in the introduction to the volume *Inscriptions of the Chalukyas of Badami* (2010).[16]

Among the other studies having bearing on the subject matter of this thesis mention may be made of Aschwin Lippe's Iconographic and stylistic study of Chalukya images,[17] Carol Radcliffes *Early Chalukya Sculptures*, S. Rajashekhara's *Early Chalukya Art of Aihole*; Rajendra Prasad's *Chalukya Temples of Andhradesa* may be mentioned. A significant contribution to the study of *Panchatantra* themes has been made by C.S. Patil.[18] Umadevi's paper on Ahalya and Indra theme has brought to light the fact that certain variations

existed in the contents of the story during early Chalukya period.[19] In her unpublished thesis entitled *Mahakuta* (2007) Meena Mohite has documented narrative sculptures occurring on Mahakuta temples.

The recent work by Raghvendra Kulkarni on *Pre Chalukya Sculpture* incorporates an account of narrative sculpture particularly related to the early phase of Karnataka art.[20]

One striking feature of the above studies is the fact that they restrict themselves to one or the other of the following :

(1) Identification of narratives, their characters and mythological background.
(2) Identification of differences in the exhisting versions of the story as against those depicted in sculpture.
(3) Affording explanation for the variation.

Hardly any serious attempt has been made for examining the numerous other aspects of narrative sculptural tradition. The possibility of looking at visual narratives from the points of view of technique, choice of theme, placement implications, diversity etc., has not been explored to the possible extent. A somewhat incorrect attempt is noticeable in the paper of Wrescheler Helen where she has proposed a political agenda for the exibition of *Ramayana* themes on the Papanatha temple at Pattadakal.[21]

Similarly Vidya Dehejia has worked on the narrative techniques of the Vakataka paintings in Ajanta.[22] Kristi Evans has done a meticulous study of the narrative sculptures of the Hoysala temples at Amritapura and Halebid.[23] However both these works fall outside the scope of the present work, as they respectively pertain to the art of different region and period than that considered in this work.

Purpose and Scope of the Present Work

The above survey of published literature on the art and architecture of Karnataka makes it clear that the study of narrative sculpture has sumptuous

scope for exploration. The period of the the Chalukyas of Badami in Karnataka affords immense quantum of narrative art. Studies have shown that this period is also a transitional one in terms of the development of *Puranic* and epic mythological narratives. The narrative themes presented in sculptural art require to be documented exhaustively. Their proper identification and co-relation to appropriate mythological texts is also a necessity. Further it is necessary to identify the possible reasons for special preference to certain narrative themes. With these in view the present work has set the following the objectives :

1. Documentation of narrative themes in sculpture of early Karnataka especially of the period of Chalukyas of Badami.
2. Co-relation of the depicted themes with mythological texts.
3. Identifying the possible variations of the versions of the narrative stories in chrono-spatial contexts.
4. Identifying the underlying factors contributing to preference of certain themes.

As pointed above the antiquity of visual narratives in Karnataka can easily traced back to the Satavahana period. The Buddhist stories have found a place on a significant scale in the sculpture of the *stupa* at Kanaganahalli. The post 3rd century period up to the advent of the Chalukyas of Badami as a political force in the Deccan about the middle of the 6th century, sculptural evidence of narrative nature is sparse. But from the time of the establishment of the Chalukyas in Badami in 543 AD for over two centuries hundreds of specimens of narrative sculpture are forthcoming. The sheer magnitude of these sculptures demands close attention of the scholars. In view of this the present thesis focuses on the period 543-757 A.D. which corresponds to the period of the supreme authority of the Chalukyas of Badmi in the Deccan, though for the sake of continuity examples of the pre-Chalukya period have also been taken into account. Thus this work broadly covers the period from about 1st century A.D. to 8th century A.D.

From the point of view of geography the study is confined to the northern part of Karnataka and contiguous region of Andhra Pradesh. The Satavahana narratives are found in Gulburga region while narrative sculptures of the period of Badami Chalukyas are particularly concentrated in Badami, Aihole, Mahakuta and Pattadakal in Karnataka and in Alampur in Andhra Pradesh. The Southern part of Karnataka could not be considered since the region is bereft of narrative representations during the period under study.

Methodology

In proceeding with the present work a simple methodology has been followed. A basic requirement was to study the published material relating to narrative studies with particular reference to Karnataka. This has given us an idea as to the extent of work that has already been done in the field. It was found that the documentation work was scanty in respect of narrative sculpture. Hence field visits were made repeatedly to the sites of Badami, Mahakuta, Pattadakal, Aihole and Alampur for photo documentation as also contextual documentation. These were systematically classified according to the themes. Alongside mythological texts like *puranas*, epics, Buddhist *Jatakas*, Jaina myths and secular stones of *Panchatantra* were subjected to study for identifying versions of the narratives found in the sculpture. Thus a co-relation between the visual narratives and textual narratives could be effected. The variation in the stories as found in the visual narratives were identified and the possible factors for the variation was also attempted to be suggested.

Frequency analysis and its implications were also looked in too. Thus it has been possible to discern the implications of preferences in visual themes. The material so collected, analysed and interpreted has been organized into various chapters that follow in the sequel.

Textual matter related to relevant stories, myths, etc has been included in appropriate places as a background. A good number of illustration wherever found necessary are incorporated. The resume provides the gist the finds.

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List of Figures

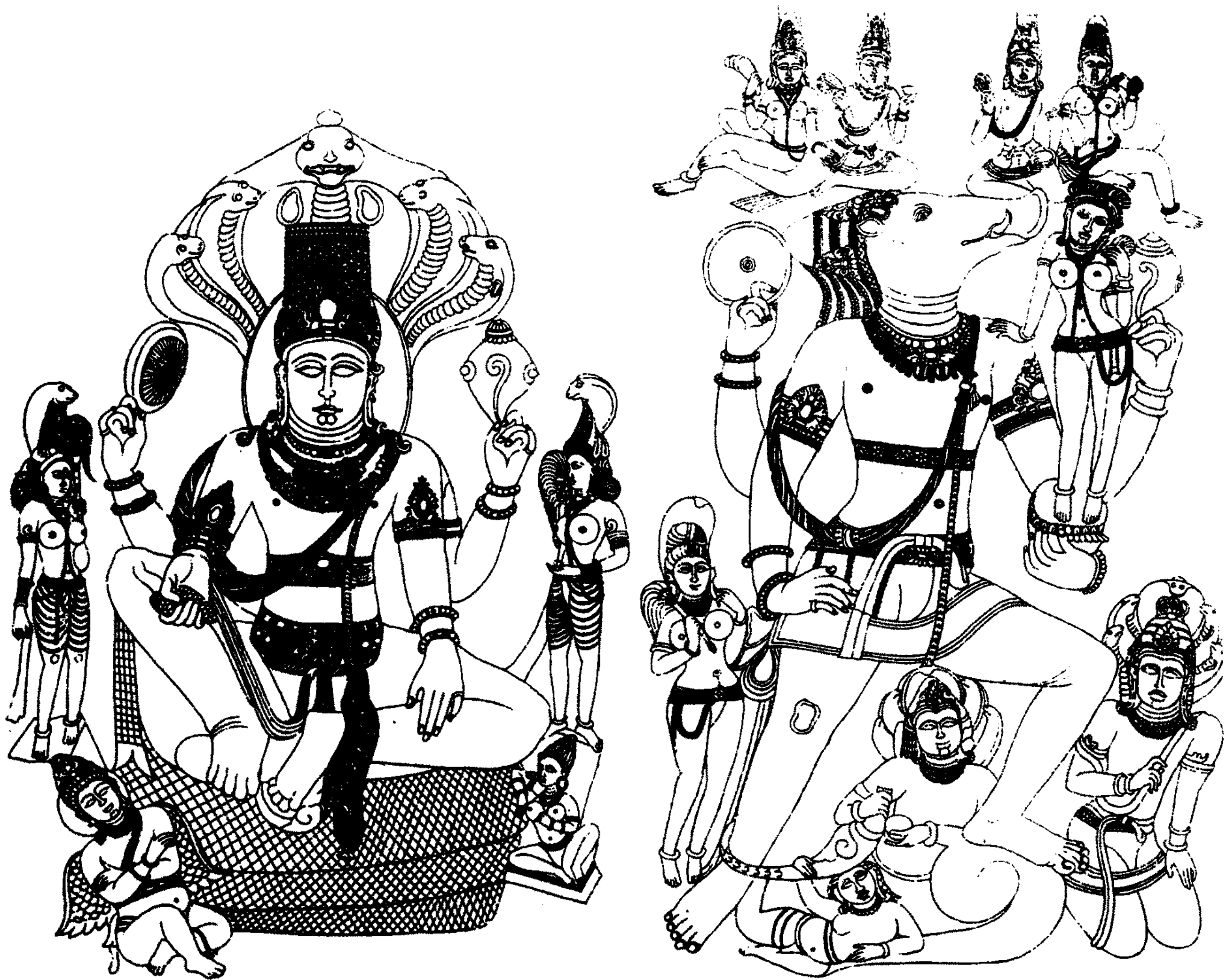


Fig. 1.1

(Courtesy : Burjes James)





Fig. 1.2

(Courtesy : Burjes James)



Fig. 1.3



(Courtesy : Burjes James)

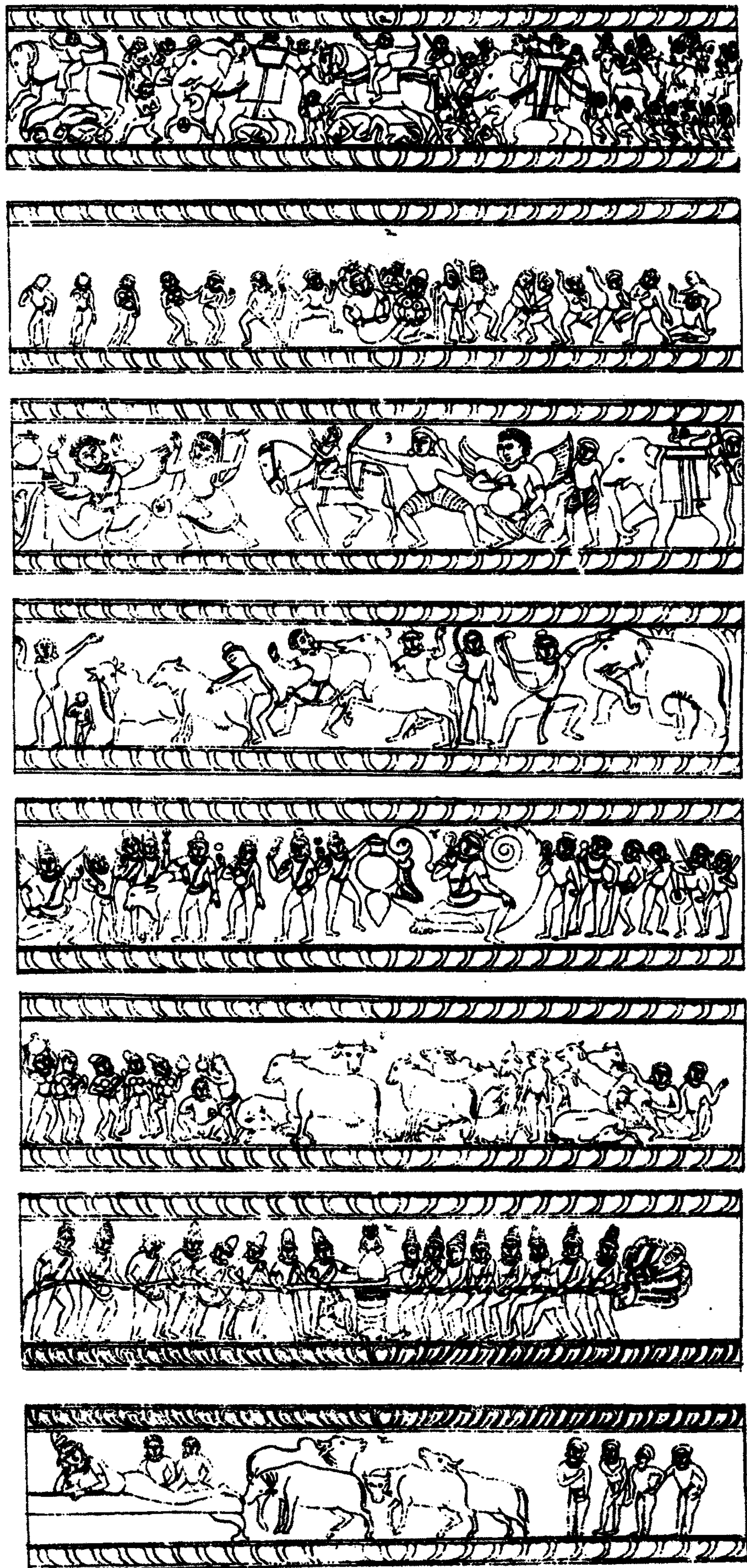


Fig. 1.4

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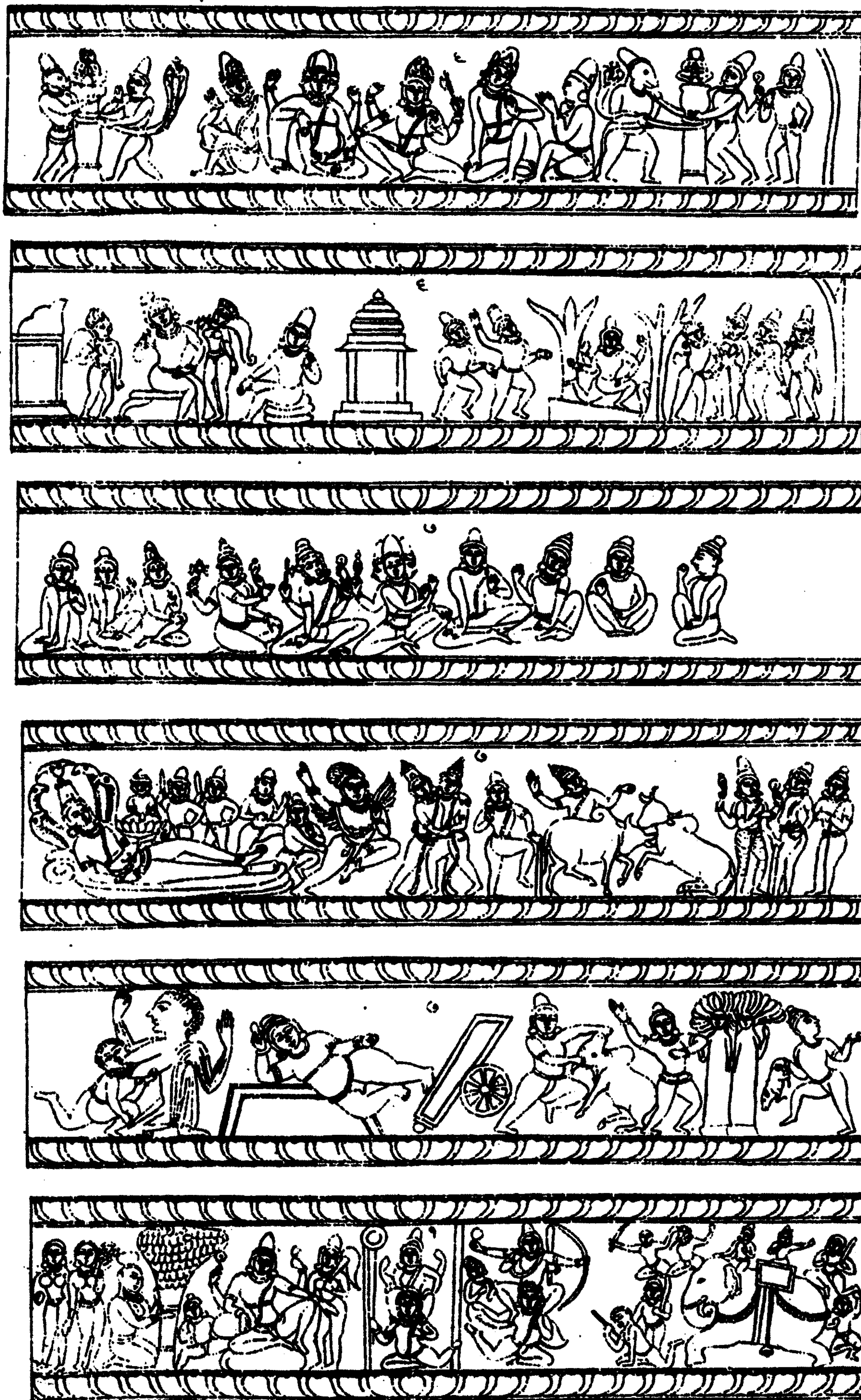


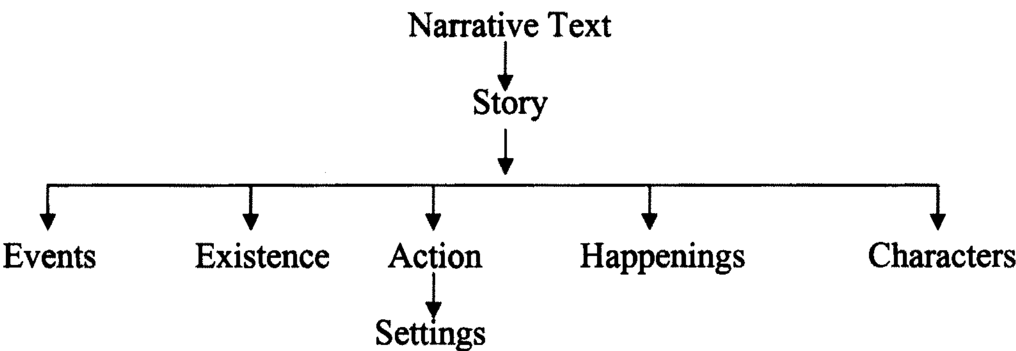
Fig. 1.5

(Courtesy : Burjes James)

Chapter – 2

NARRATOLOGY AND NARRATIVE TECHNIQUES

Narratology as a distinct discipline is only of recent origin. It pertains to the aspects of narration of the theme in literature and it is now being extended to various forms of visual art including sculptural art. It aims to search closed narrative models. The emphasis is on action, context and the motto. In a literary discourse, a story with the chain of events in relation to the existence assumes the form of a narrative. A story becomes narrative and its depiction becomes discourse. The following diagram illustrates the interrelationship of the narrative texts with its components.[1]



In the Indian system of narratology, the concept part played by the traditional literary narratives was clearly defined. Indian literary narrative traditions are extremely rich in allegory, myth and folklores. As such, some times the narrative tradition results in amalgamation of all the narrative in diverse forms.

Narrative Techniques

Katha, akhyana, upakhyana, akhyayika, varttana, charita, kathaprabandha, itihasa etc., are the various names by which Indian narratives are known.[2] Works like the *Ramayana*, the *Mahabharata*, the *Puranas*, the *Panchatantra* and others, which form the theme of narratives, were so popular that they were not only exploited for literary compositions like poetry and drama, both classical and folk, in every nook and corner of India, but also touched the realm of sculptural art. Thus, Indian temples are rich in visual narrative which may be defined as a story presented in the form of a single image or a series of fixed images.

In communicating the story to the audience, the artist uses a variety of compositional devices. It is presumed that the theme or the story which the artist wants to convey through the sculptural mode is already known to the viewer. Narrative art thus only aims at reminding the story through fixed image or images. This is the reason why to a person unacquainted with the story the narrative sculpture becomes unintelligible.

But for a researcher the narrative has various dimensions. In India even the most popular stories of the *Ramayana* and the *Mahabharata* were redacted in regional versions. This phenomenon can be discerned by a study of a single myth finding various versions in different *puranas.* Such variations reflect on the way in which the myth narrator thought of the myth, as, for instance, his personal religious leanings. For example, the myth of Narasimha in the various *Puranas* has its own different versions as narrated in *Vishnupurana*, *Harivamsa*, *Bhagavatapurana* etc. A person looking into the narrative sculpture will necessarily have to find a particular version depicted in sculpture. That will give an insight into then current versions and thereby suggests the psychological ado.

With this background of the 'narratives' we may now turn our attention to various modes adopted for presenting the narrative in sculptural art. A good

deal of effort has gone into identifying the modes employed for narration in sculpture and painting form.[3] They may be delineated as follows.

1. Mono-Scenic Mode

This is the briefest mode of presenting a story. It comprises a single significant and easily identifiable scene taken from a key episode in the narrative.[4] The viewer knowing the story would be reminded of it by recognizing the episode, hence recollecting the earlier and subsequent phases of the story. Some common examples of this mode are Bahubali's penance (Fig.10.4), Ravana lifting *Kailasa* (Fig.7.28), Mahisasuramardini (Fig.7.90), Andakasuravadha (Fig.7.58), Tripurantaka (Fig.7.50) etc.

2. Continuous Narration

Continuous narration comprises of presentation of two or more episodes of a story in a single location without regard to the time factor.[5] The artist chooses a key location in the story and repeats one or more characters occurring in the story in the same location so as to convey significant episodes and there by the story itself. Thus while the place of event is one and the same, events occurring in different points of time are accomodated in the same scene. This mode has been very popular in Indian art at least from the 2nd Century B.C. as evidenced in the sculptures of the Bharhut *stupa*. For example, Mriga-jataka, Jetavanavihara, mahakapi-jataka etc. In Chalukya context some examples are *Kamathopasarga* of Parsvanatha (Fig.10.3), Vamana Trivikrama (Fig.6.44) etc conform to this mode.[6]

3. Horizontal Sequential Narration

The purpose of sequential narration is to present various episodes in a story in sequential order. The episodes are represented side by side horizontally. Thus though characters may recur in the episodes, the time and setting of the episodes are different.[7] This technique is adopted particularly for narration of the episodes from *Ramayana, Mahabharata, Puranas* etc. Some examples are *Ramayana* (Fig.4.7-4.10) and *Krishnacharita* scenes (Fig. 6.74-

6.80) in Upper Sivalaya at Badami, *Ramayana* scene (Fig.4.18-4.25) in Durga temple etc. Horizontal sequential narration may be found in one of the following sub types.

a. Without Compartment

The narration of a story in this would be within a larger horizontal frame with no intermediary compartment to separate the episodes. The beams of temples are found to have such narratives. For example, some scenes of the *Samudramathana* (Fig.5.16) and *Krishnacharita* (Fig.6.63-6.70) in Cave II and III at Badami follow this technique. Human figures occupy central place in this technique. Therefore, the setting becomes almost insignificant.

b. With Compartments

There are cases when individual episodes of a narrative are presented in separate frames in sequential order arranged horizontally. For instance, the *Parijataharana* (Fig.6.70) depiction in cave III at Badami.

c. Sequential narration in frames separated from one another by space

In this technique the narration comprises of episodes of the principal story presented in individual frames that are separated from one another with space in between each pair of frames. Representations of the *Ramayana* themes on the walls of Virupaksha (Fig. 4.36-4.38), Mallikarjuna and Papanatha temples (Fig. 4.47-4.59) at Pattadakal are the best examples. The technique demands availability of adequate space.

Rarely, in such narratives, a secondary variety may be identified.

In these principal episodes are separated from each other. But intermittently continuous narration in vertical format is adopted. For example, the Jatayu episode from Mallikarjuna and Virupaksha temple walls at Pattadakal (Fig.4.37).

4. Sequential Narration in Vertical Format

The technique consists of presentation of various episodes of a story in separate compartments arranged one below the other. The sequence may be from top to bottom or bottom to top.[8] The technique is found particularly in the Buddhist Chaityagriha cum Vihara at Aihole, where narrativies of Buddha's life and *Jatakas* occur on the door frames (Fig.9.4)

5. Sequencing of stages of single episode in single frame

This is a unique mode of narration observed in Chalukya context. The episode presented is single, but the stages of the episode are conveyed. The presentation looks like the elaboration of the mono-scenic. The best example of this type is the scene depicting killing of Hiranyakasipu by Narasimha on Upper Sivalaya at Badami (Fig.6.27). In this Narasimha is multiple armed with each of his hands catching hold of Hiranyakasipu, who is attempting to escape from the God. Two arms of Narasimha ultimately tear open the abdomen of Hiranyakasipu lying on god's thighs.

The aforesaid narrative techniques are adopted by the artists in Karnataka particularly during the Chalukyas of Badami. In the sequel, we will dwell on this aspect at length.

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Chapter - 3

NARRATIVE SCULPTURAL TRADITION IN EARLY KARNATAKA

The Earliest evidence of narrative art in Karnataka sculpture comes from the Buddhist site of Kanaganahalli near Sannati.[1] Sannati has yielded major edicts of Asoka[2] thus proving its importance during the Mauryan period. The Satavahana inscriptions[3] refer to the Kanaganahalli *stupa* as *Sakya Maha-Chaitya* and *Adholoka-mahachaitya*. This indicates that the *stupa* there contained the relics of *Sakyamuni* Buddha himself. An inscribed portrait of Asoka and his queens (Fig. 3.1) at this site suggests the association of Asoka with the *stupa* there. Apparently the Kanaganahalli *stupa* was one of those numerous *Mahastupas* erected by Asoka in various parts of his empire after opening up the original eight *stupas* of Buddha. The form and the decorative aspects the original *stupa* of Asoka's time cannot be visualized at present because it has undergone modifications and additions during the Satavahana period.

The Satavahanas had great attachment to the site of Kanaganahalli *stupa*, which they enlarged and beautified by providing gates, railings, vaneerings etc. all decorated with relief sculpture. The *Ayaga* platforms were provided with four *Ayaga thabas* in each cardinal direction. The veneer stones, called *patas* in inscriptions, carried beautiful sculptured reliefs.

It is these veneer slabs that carry significant narratives pertaining to *Dure-nidanas* (previous births of Buddha or Jataka stories) and *Avidure-nidanas* (pertaining to Buddha's life time). This apart there are several

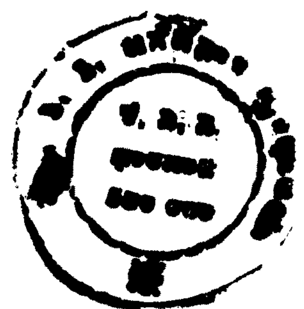
sculptures of historical nature like prince Sata riding the chariot drawn by lions and Pulumavi crowning the king of Ujjaini.[4]

The Jataka stories include the *Suka-jataka, Hamsa jataka, Vidura Pandita Jataka, Sutasoma Jataka* etc. Similarly the episodes of the life of the Buddha include descent of the celestial white elephant from heavens, visit to *vriksha-chaitya, Maravijaya, Abhinishkramana, Mahaparinirvana,* the division of Buddha's relics into eight parts, the descent of Buddha from *trayatrimsa* heaven and so on. Most often the presentation is symbolic, synoptic and rarely conforms to the techniques of continuous narration. There are clear evidences that the Sannati artist preferred monoscenic or sequential compartmented narrative technique. For instance the scenes like the 'First Seremon' (Fig. 3.4) are presented by showing a seven ringed pillar crowned by *Dharmachakra* with four deers seated below. A decorative panel (Fig. 3.2) contains three scenes each separated by the previous one by a pillar. In this a narration commences from the right where gods are shown holding a spread out cloth for receiving the babe Siddhartha, while Mayadevi stands under the tree. Apparently this scene represents the nativity of Buddha. The second panel represents a lady with followers holding a spread out piece of cloth showing it to the *Yaksa* of Kapilavastu. The latter is represented with folded hands under a tree on platform. The third panel represents the horse *Kanthaka* being led by Channa. The hoofs of the horse are supported by *Devas* in order to contain the sound of the horse's steps. In each of these cases the presentation is direct without representation of the same character more than once. This may well be described as compartmented sequential narration.[5]

The post-Satavahana period saw a desertion of most of the urban sites that had flourished under the Satavanahas. Sannati's case was no better. For reasons unknown, activities seem to have ceased at the site. Apparently the kind of archaeological evidence obtaining from 3rd century A.D. suggests preference to perishable material like wood and clay for architecture. Sculptural art in stone did continue, but sparingly. Vaisnava, Saiva and Jaina activities

were in the forefront, while Buddhism seems to have lagged behind. Numerous stone images of Narasimha[6] (Fig. 3.7) Durgabhagavati etc., indicate the continuity of stone sculptural tradition. Each of was meant for enshrining in the sanctum and as such the narrative import in them is meagre. Stone sculptural tradition during Chalukyas of Badami, right from its inception, leads to the inference that sculptural narrative tradition in Karnataka had not died out with the Satavahanas. One is led to believe that such a tradition was strongly current in perishable medium, particularly wood.





Notes and References

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2. Sharma I.K., *et al.,* 1993, *Early Brahmi Inscriptions from Sannati*, Harman Publishing House, New Delhi, pp. 5-25.

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4. Sannati has yielded very significant sculptures of historical and religious significance. But a detailed report is still awaited from the Archaeological Survey of India.

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List of Illustrations

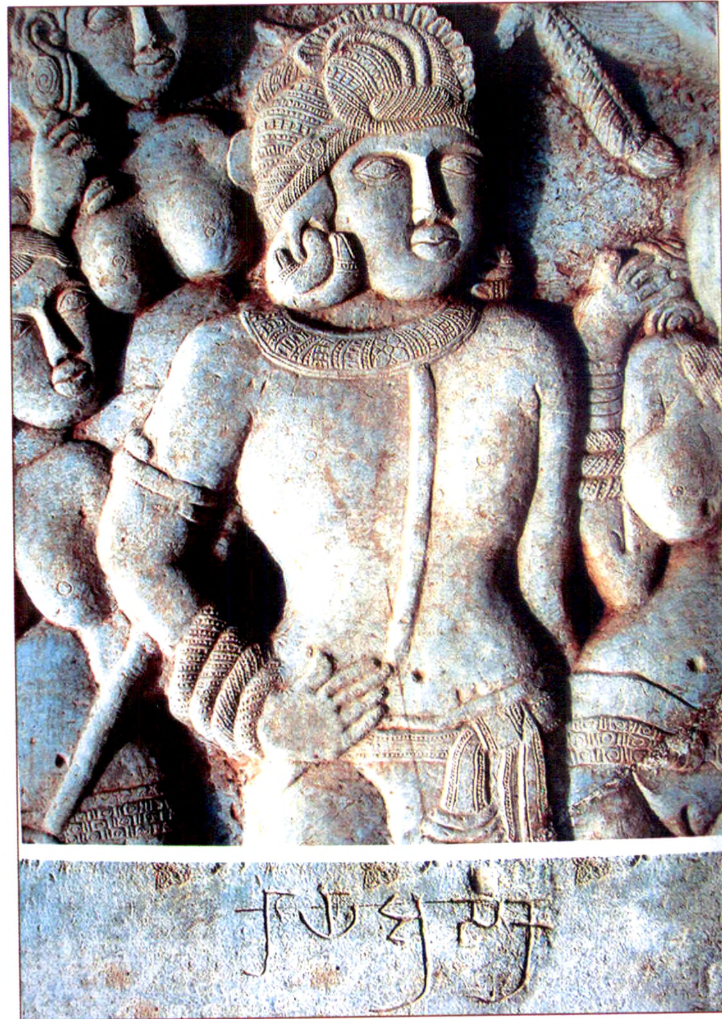


Fig. 3.1

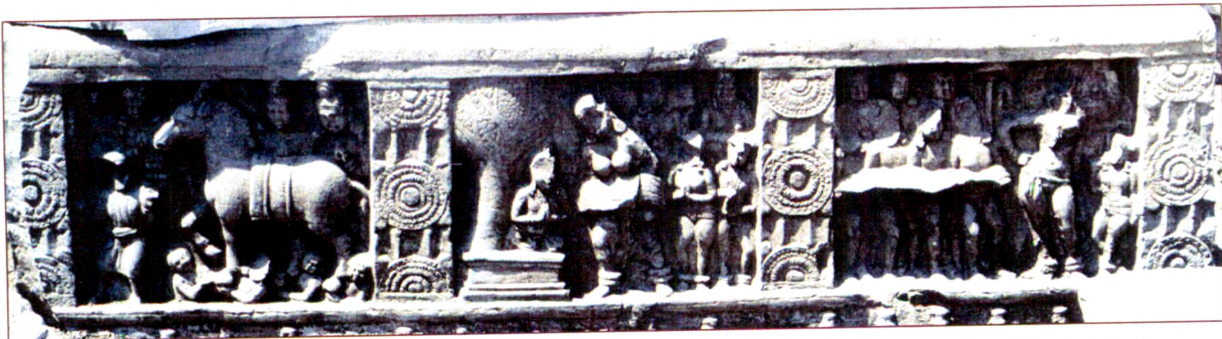


Fig. 3.2

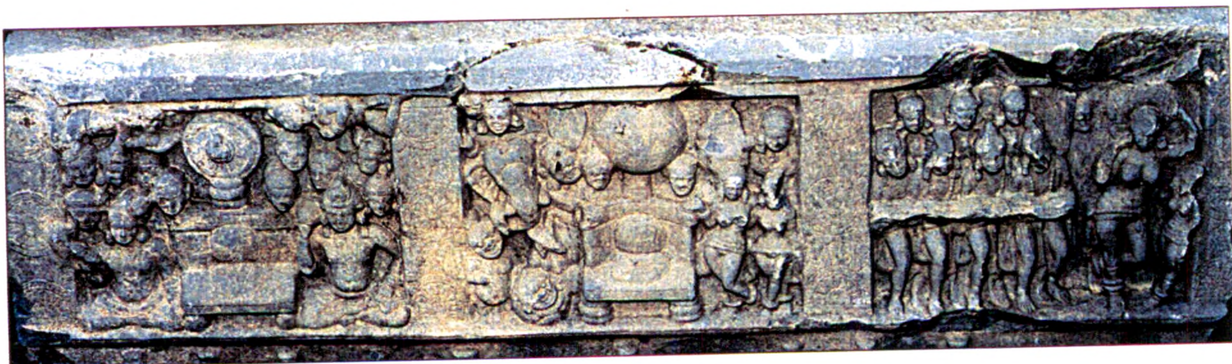


Fig. 3.3

(Courtesy : Kulkarni, R.H.)

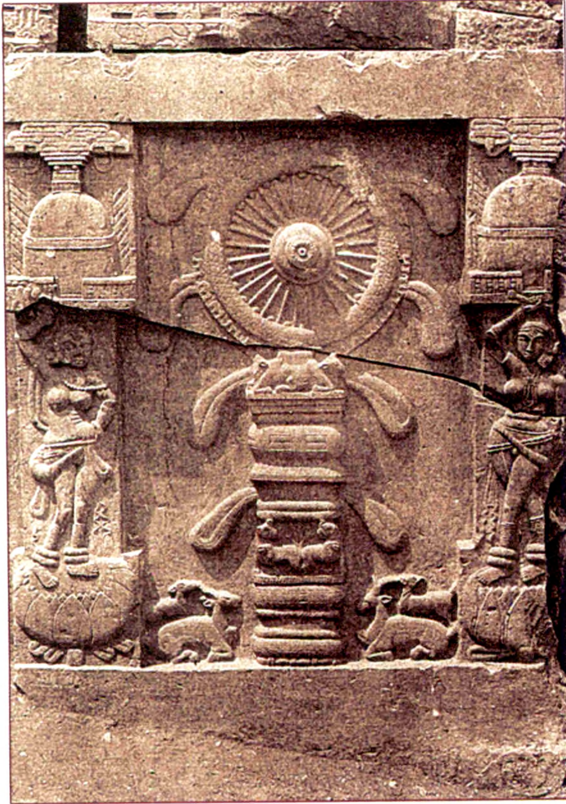


Fig. 3.4



Fig. 3.5

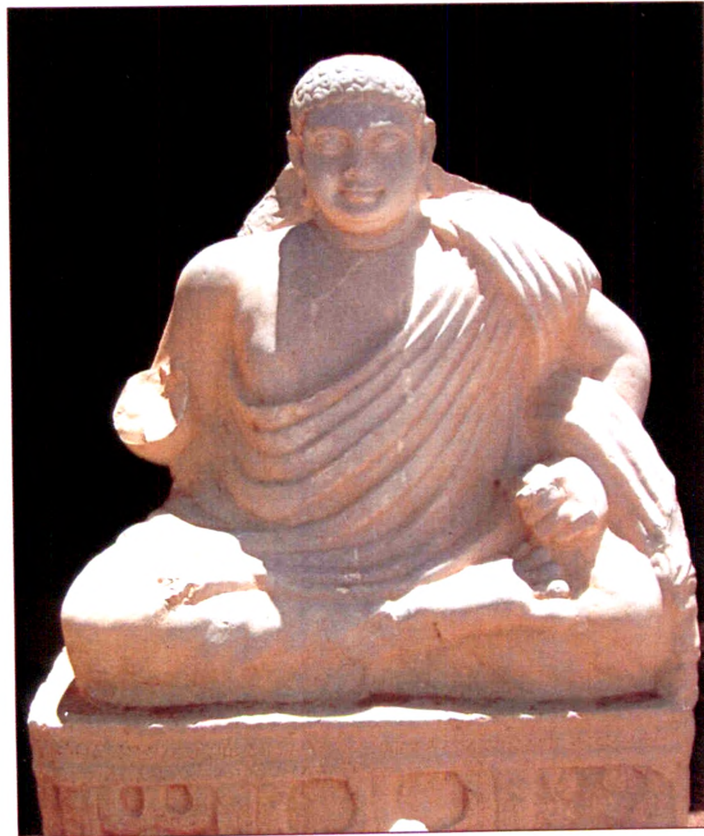


Fig. 3.6



(Courtesy : Kulkarni, R.H.)



Fig. 3.7



Fig. 3.8



Fig. 3.9
(Courtesy : Kulkarni, R.H.)

Chapter-4

DEPICTIONS FROM THE RAMAYANA

The *Ramayana* and the *Mahabharata* are the two great Sanskrit epics, which have had the greatest impact on Indian literary and cultural thought for over two millennia. Traditionally the two are attributed respectively to Valmiki and Vyasa. Their acceptance and popularity was so extensive that large number of literary works were produced by poets, both in Sanskrit and the vernacular inspired from these epics. For instance, several plays based on episodes of *Ramayana* and *Mahabharata* were written by Bhasa. In Kannada, too, many *Kavyas* based on these two epics were composed. To mention a few, the *Pampa Bharata* or *Vikramarjunavijayam* of Pampa, who had the distinction of being recognised as the *Adikavi* of Karnataka, the *Bharata* of Kumaravyasa, *Torave Ramayana*, and, more recently, *Ramayanadarsanam* of K.V.Puttappa. Their inflence on Buddhists is seen in certain *Jatakas* like the *Mahajanaka* and *Dasaratha jataka*. The Jainas too could not keep from this impact and the Jaina versions of the *Ramayana* and *Harivamsa,* modified to suit Jaina ideology and thought, are proofs enough of this situation. Perhaps it is difficult to keep track of the number of print editions of these epics that have appeared in various languages of India and abroad. It is no wonder that these epics have travelled also to the southeast Asian region also along with Indian culture and fascinated the people there. In sculptural art and painting, too, the inspiration provided by these epics is unparalleled.



The first instances of *Ramayana* episodes appearing in stone sculpture may be traced back to the Gupta period. The Dasavatara temple at Deogarh, Madhya Pradesh, has yielded certain *Ramayana* narratives probably forming part of the *jagati* decoration.[1] In Karnataka, the antiquity of the popularity of epics can be traced to pre-Chalukya period since there are allusions to heroes or episodes of these epics in inscriptions. But so far as sculptural art is considered, they first appear already by the early phase of the Chalukya period, as, for instance, in the Upper Sivalaya at Badami (6th Century). The theme has appeared and reappeared again and again during the two centuries of Chalukya period (mid 6th- mid 8th Centuries) with ever growing popularity. It will be necessary first to delineate the important episodes of the *Ramayana* as well as *upakhyanas* in order to appreciate the dimensions of sculptural depiction. Here a brief account of the episodes of the *Ramayana* story with *upakhyanas* is given for this purpose with particular emphasis on those occurring in Chalukya sculpture.

The *Ramayana* is divided into seven *kandas*, namely the *Balakanda*, *Ayodhyakanda, Aranyakanda, Kishkindhakanda, Sundarakanda, Yuddhakanda* and the *Uttarakanda*. The information relating to the *Ramayana* delineated here is principally from the *Ramayana* edited by Rangaswamy H.N. 1989. The stories delineated in each of the *kandas* are as follows:

The Balakanda

The *Balakanda* covers the events of *Dasaratha's Putrakamesthiyaga, Birth and Education of Rama and Lakshmana, Rama killing Tataka, the Story of Indra and Ahalya, Rama's breaking the bow of Siva, Rama's marriage etc.* It describes the early life of Rama in the following manner.

Dasaratha performs Putrakameshthiyaga

King Dasaratha of Ayodhya had no male offspring to continue his line. On the advise of his well wishers he decided to perform a sacrifice for progeny, called *Putrakameshti.* His minister Sumantra advised that sage Rishyasringa should be brought for performing the sacrifice. Accordingly, Dasaratha brought

Rishyasringa to perform the sacrifice. Pleased by the sacrifice, from the sacrificial fire the deity *Prajapatyapurusha* arose with a golden pot in his hand full of celestial *payasa* and offered it to Dasaratha (Fig.4.48) informing him that it should be served to his queens.

Dasaratha distributed it to his three queens, Kausalya, Sumitra and Kaikeyi. Kausalya was given half of the *payasa* (Fig.4.49) and the remaining half was given to Kaikeyi and Sumitra. In due course, all the queens were expectant mothers.[2]

Birth and Education of Rama and Lakshmana

An year after the conclusion of the sacrifice, Kausalya gave birth to Rama, while Kaikeyi begot Bharata, and Sumitra begot Lakshmana and Satrughna.

As the princes grew Visvamitra gave them education (Fig.4.49). Rama acquired highest proficiency in archery and in the act of riding elephants and horses and driving chariots.[3] (Fig.4.49)

Rama kills Tataka

According to Visvamitra's instructions, when the teacher and his students entered *Tatakavana*, (Fig. 4.48) Rama killed demon Tataka,[4] who was a perennial obstruction to *Vedic* sacrifices being performed by the *rishis* (Fig. 4.48)

The Story of Indra and Ahalya

On the way to Mithila, the capital of Janaka, Rama saw a deserted *asrama* and asked Visvamitra as to what it was. Visvamitra narrated the Indra and Ahalya incident to Rama.

It was the *asrama* of the sage Gautama who lived here for a long time with his beautiful wife Ahalya (Fig. 4.39). One day when Gautama, was away for his daily ritual, Indra, assuming the form of Gautama approached to seduce her. Ahalya fell a prey to Indra's persuasions and the inevitable happened (Fig.4.28). When Gautama returned to his *asrama* he saw Indra and realized

what had happened. He cursed him to loose his testicles. He also cursed his erring wife Ahalya to remain there a thousand years unseen by anybody without food until Rama set his foot on the *asrama* and purified her. She remained there invisible, practicing penance and longing for Rama's arrival.

On the advise of the Visvamitra, Rama and Lakshmana entered Gautama's *asrama* and found Ahalya resplendent in her peneance. Rama freed her from Gautama's curse.[5]

Rama breaks the bow of Siva

From there Visvamitra took Rama and Lakshmana to Janaka's palace. He introduced Rama and Lakshmana to Janaka and advised him to show the bow of Siva in his palace. Janaka explained that his daughter Sita would be married to one who would establish his prowess by breaking it. Rama lifted the bow effortlessly and drew its string so forcefully that it snapped with a thunderous sound.(Fig.4.49) Sita was married to Rama.[6] From there Visvamitra, alongwith Rama, Lakshmana and Sita proceeded to Ayodhya. (Fig.4.49)

Ayodhyakanda

The *Ayodhyakanda* covers the events of preparations for Rama's coronation, Kaikayi's demand, leaving to forest of *Rama, Lakshmana and Sita* and *Rama's meeting Guha.*

Rama, Lakshmana and Sita leave for forest

In Ayodhya Dasaratha made preparations for Rama's coronation. But Kaikeyi's demand that her son Bharata should be coronated and Rama should be sent to forest for 14 years put Dasaratha to grief. To fulfill his father's promise Rama was ready for exile. Rama, Lakshmana and Sita went on bare foot to take leave of Dasaratha (Fig.4.19) with his permission they departed to the forest in a chariot driven by Sumantra. Rama's departure (Fig.4.40) cast a shadow of grief over one and all in Ayodhya.[7]

Rama Meets Guha

On his journey to the forest Rama met his friend king Guha, the king of Sringaverapura. Rama spent a night there. Next morning, Rama requested Guha to bring a boat to cross the river Ganga. Rama and Lakshmana came to the bank of the river with Sita. Before crossing the river Ganga in boat, Rama asked Sumantra, the charioteer, to go back to Ayodhya[8] (Fig.4.23). Sumantra returned unwillingly (Fig. 4.25).

Aranyakanda

The *Aranyakanda* covers the events of mutilation of *Surpanakha, Rama's fight with Khara and Dhushana, Surpanakha urging Ravana to abduct Sita, Ravana approaching Maricha for help, Maricha Vadha, abduction of Sita, Fight between Ravana and Jatayu and Sita's imprisonment in Asokavana.*

Lakshmana Mutilates Surpanakha

On the way to forest Rama met sage Agastya who advised him to go to Panchavati located on the southern banks of the Godavari river. After reaching Panchavati Rama selected a suitable spot for their stay.

One day Rama and Lakshamana were happily seated when there came the demoness Surpanakha, the sister of Ravana. She was infatuated with love at the sight of Rama. She expressed her desire to Rama and asked him to marry her (Fig.4.29.1).

Rama advised jokingly to Surpanakha, that she might marry his brother Lakshmana, who was a bachelor. When Surpanakha approached Lakshamana he told her that he was a slave to Rama and asked her to go back to Rama. In anger Surpanakha sprang upon Sita to injure her while Rama ordered Lakshmana to give her punishment. Then Lakshmana (Fig.4.29) sliced off her ears and nose with his sword. So mutilated, Surpanakha fled to her brother Khara to report the matter to him.[9]

Rama's fight with Khara and Dhushana

On hearing the complaint of Surpanakha Khara became furious and deputed fourteen powerful *Rakshasas* to punish Rama. Then Khara and Dushana went with their army to attack Rama along who held varieties of weapons. (Fig.4.29, 4.52) Rama asked Lakshmana to conceal Sita in a cave and watch over her safety, while he himself destroyed all the *Rakshasa* warriors[10] (Fig. 4.52).

Surpanakha urges Ravana to abduct Sita

After the death of her brothers Khara, Dushana and other Rakshasas Surpanakha went back to Lanka and reported to Ravana her humiliation by Lakshmana and the destruction of Khara and Rakshasa forces by Rama. She explained to him the valour of Rama and Lakshmana, and the beauty of Sita. She advised him to abduct Sita and marry her[11] (Fig. 4.11).

The Maricha Vadha

Ravana decided to abduct Sita and came to Maricha's *asrama*. Ravana requested him to assume the form of a golden deer. (Fig. 4.29) As per the plot, seeing the golden deer, Sita would like to have it as her playmate. To fulfill her desire Rama would try to catch it but the deer whould move to a distance. Meanwhile Ravana would abduct Sita. Despite Maricha's advice, Ravana insisted on the plot and an unwilling Maricha obliged. The plot went well. Rama went to pursue the golden deer, (Fig.4.29) leaving Lakshmana to guard Sita. Struck by Rama's arrow, Maricha, imitating the voice of Rama, began to cry piteously calling upon Sita and Lakshmana[12] (Fig.4.29).

Ravana abducts Sita

On the advise of Sita, Lakshmana went to search for Rama. Meanwhile Ravana come to Rama's *asrama* in the guise of a wondering mendicant, dressed in ochre-coloured robe and holding an umbrella, a staff and a *kamandalu* in hands. Sita offered Ravana all the hospitalities due to a Brahmana ascetic (Fig.4.29). She prayed the guest to rest a while as her

husband was expected soon. Ravana then threw off his disguise and assumed the gigantic form of terror with ten heads and twenty arms. Then he lifted Sita catching hold of her lovely tresses with the left hand and clasping her thighs with the right. He placed Sita in his *Pushpakavimana.*[13] Helpless Sita wailed piteously calling Rama for help (Fig.4.29).

Fight between Ravana and Jatayu

Carrying Sita, Ravana's chariot moved in the sky. She saw the bird Jatayu, and implored him to carry to Rama and Lakshmana the news of her abduction. Jatayu, a huge bird with sharp beak, challenged Ravana to a fight. Ravana pierced Jatayu with his deadly shafts. Seeing Sita in tears Jatayu, without caring for his life, swooped down on Ravana's chariot. He broke Ravana's bow with his legs, and with his wings he tore off Ravana's armour. He killed the mules and charioteer. Ravana clasping Sita in his arm, fell down on the ground. Again Ravana flew with Sita into the sky. Jatayu followed him. Mad with rage, Ravana with Sita in his left arm struck Jatayu with his sword held in the right. Jatayu on his part tore all the left hands of Ravana with his beak. But Ravana's arms grew again. He left Sita and struck Jatayu with his fists, kicked him with his legs and then cut off his wings and legs with his sword (Fig.4.37). Mortally wounded, Jatayu lost his strength and fell on the earth[14] (Fig.4.37).

Ravana again seized Sita by the hair and passed over the lake *Pampa* and proceeded towards Lanka.

Sita in Asokavana

After abducting Sita Ravana entered his capital with Sita. He ordered his Rakshasis not to allow nobody to see Sita without his permission. She was kept guarded in the *Asokavana* garden.[15]

Kishkindhakanda

The *Kishkindhakanda* comprises of the episodes of *Rama and Lakshmana befriending Sugriva, Battle of Vali and Sugriva, consecration of*

Sugriva as Vanara king, Sugriva sending vanara batches to various regions in search of Sita and Jambavan and Hanuman reaching sea shore.

Rama and Lakshmana visit Vanara Court

On the advise of demon Kabandha, Rama and Lakshmana proceeded to mount *Rishyamuka*. At that moment, the *vanara* chief Sugriva was roaming on the *Rishyamuka* mountain, with his associate Hanuman. Hanuman asked them the cause of their coming to the *Pampa* forest. Lakshmana explained to him that they had come in search of Sita who had been abducted by a *Rakshasa*, and that they wanted to befriend Sugriva.

Hanuman carried Rama and Lakshmana on his back to *Rishyamuka* mountain and arranged their meeting with Sugriva (Fig. 4.33). Sugriva received Rama cordially and extended to him the hand of friendship.[16]

Battle of Vali and Sugriva

Sugriva found in Rama a good friend and explained to him his plight because of his brother Vali's wrath. He also described the reason for Vali's anger towards him.

Vali and Sugriva lived like good brothers ruling Kishkindha. But Vali had clash with a demon named Mayavi over a lady. Mayavi instigated Vali for a combat with him but when he saw both Vali and Sugriva coming together he ran away. Both brothers chased him and found him entering into a cave. Vali ordered Sugriva to stand at the entrance to the cave till he returned. Vali entered the cave but did not come out even after a year. Later terrific noise was heard and a river of blood emerged out from the cave's mouth. Sugriva frightened by this scene felt that Vali had died. Fearing that the demon might come out, he sealed the cave's mouth with a boulder and returned to Kishkindha where he was consecrated as King. But Vali, having fought and killed Mayavi, found himself locked in the cave. His anger knew no bounds as he suspected Sugriva of mischief. He kicked open the boulder and returned to Kishkindha (Fig.4.30). In spite of Sugriva's pleadings, he did not cool down

and threw him out of Kishkindha. Sugriva with his followers started living in *Rishyamukha* mountain as Vali had been cursed death by Matanga *rishi* if he entered that mountain.

Sugriva, though confident of Rama's capabilities as warrior, wanted to be doubly sure of his ability to kill Vali. So he placed before Rama to two tests. One, to kick away the heap of Dundhubi's bones at one stroke. (Dundhubi was a huge *rakshasa* put to death by Vali). Second, to split through at least one of the seven *sala* trees (Fig.4.16) with an arrow. (Vali had this capacity). Rama not only displaced the heap of Dundhubi's remnants but pierced through with single arrow all the seven *sala* trees. These feats of Rama satisfied Sugriva.

Thereafter, Rama asked Sugriva to invite Vali for battle with Sugriva. Sugriva was overpowered by Vali and since Rama could not distinguish between the two brothers because of their likeness, he shunned from aiming the arrow (Fig.4.31). The second time, Sugriva was made to wear a *nagapushpa* garland and Vali was again challenged by Sugriva. Despite warnings and advice of his wife Tara, Vali was engaged in combat with Sugriva and when the latter proved weaker and weaker, Rama, hiding behind trees, sent an arrow that felled Vali (Fig.4.55). Sugriva was made the king of Kishkindha.[17]

Sundarakanda

The *Sundarakanda* covers the events of *Hanuman Crossing the ocean, Hanuman meeting Sita in Asokavana, Hanuman destroying Asokavana and punishment meted out to him, Hanuman Crossing back the ocean.*

Hanuman Crossing the ocean

Days passed by and Sugriva was reminded of his promise. He sent bands of *Vanaras* to various quarters for searching whereabouts of Sita (Fig.4.32). The team comprising Jambvan and Hanuman as leaders moved southwards and reached the place where bird Sampati lived. On the advise of the Sampati (Fig.4.32) monkeys came to the sea-shore. When they saw the vast ocean, they lost all hopes of reaching Lanka. Then Jambavan made Hanuman

aware of his capacity to cross the ocean. Hearing the words of Jambavan Hanuman took leap towards Lanka and before long he was obstructed by Surasadevi who challenged him to escape from her mouth which he did successfully[18] (Fig.4.33).

Hanuman fights Lankini

Having crossed the ocean, Hanuman had a view of the splendorous city of Lanka from a distance. But he did not know how to enter the city. When the night came, he reduced himself to the size of a cat and jumped into the city. The presiding deity of the city, called Lankini appeared before Hanuman. She would not allow him to enter the city. In the encounter that ensued, Hanuman overpowered her and was allowed to enter in the city[19] (Fig.4.35).

Having entered the city, Hanuman had the sight of Lanka in the night as he moved through its streets stealthily. He had the view of the palace of Indrajit sleeping with his wife (Fig.4.35).

Hanuman meets Sita in Asokavana

In the course of his search of Sita Hanuman located the *Asokavana,* a beautiful grove crowded with trees. He moved from tree to tree and looked for Sita. He climbed a *simsapa* tree to survey the entire grove and noticed a lofty temple nearby. He saw a lady below the Asoka tree, surrounded by *Rakshasis* (Fig.4.44). Hanuman easily recognized her as Sita. He sat on tree and began to sing the glory of Rama. Hearing the glories of Rama, Sita looked up and saw Hanuman on the *simsapa* tree.[20]

Hanuman destroys Asokavana

After meeting Sita, Hanuman decided to destroy the *Asokavana*. He uprooted the trees with great impetuosity and devasted the garden.

Thereupon the guard of *Asokavana* reported to Ravana what had happened. Ravana became enraged and ordered the *Rakshasas* to capture Hanuman. Hanuman killed several *Rakshasas* including Jambumali and Ravana's son Akshayakumara. Thereafter Ravana sent his another son Indrajit

who by using *Brahmastra* captured Hanuman. The *Rakshasas* drew near Hanuman and bound him with chords and ropes and carried him to Ravana's court (Fig.4.34).

Then Ravana ordered the *Rakshasas* that Hanuman should not be killed but his tail should be burnt. The *Rakshasas* set fire to Hanuman's tail, and carried him from place to place. With the blazing tail, he left from one place to another and set fire to the mansions of the *Rakshasa* chiefs (Fig.4.35). He came at last to Ravana's palace and set fire to it. He returned to Kishkindha to convey his discovery.[21]

Yuddhakanda

The *Yuddhakanda* covers the events of *The Vanaras building causeway to Lanka, Rama and his Vanara Army awakening of Kumbhakarna, the Death of Ravana and Coronation of Rama.*

The Vanaras build a causeway to Lanka

After crossing the *Mahendra* Mountain Rama, Lakshmana and Sugriva came to the sea-shore with *Vanara* troops. Then Rama propitiated the ocean god who assured him to look to his needs. Nala the son of Visvakarma was entrusted the task of building a bridge over the ocean. The monkey force brought from the forest, huge rocks and trees with which Nala engineered a bridge of one hundred *yojanas* within five days (Fig.4.56) and Rama's army could cross the sea[22] (Fig.4.56).

Rama and his Vanara Army

After crossing the ocean Rama arranged his troops in arrays, suiting the war strategies (Fig.4.56).

Kumbhakarna is Awakened

When he heard the news of arrival of Rama's army Ravana sent many warriors and soldiers but Rama defeated all of them. After the death of Prahasta, Ravana himself came to attack on Rama, but he did not succeeded. Then Ravana thought that Kumbhakarna would be able to conquer Rama. As

ordered by Ravana, the *Rakshasas* came to the abode of Kumbhakarna who was in deep sleep on account of Brahma's curse. It was not easy to rouse him prematurely. Then the *Rakshasas* brought him a heap of food and animals and pails of blood and meats of every variety. Ten thousand *Rakshasas* used many violent methods to rouse him. They fastened him with cords and struck him on the head with mallets. They sounded kettle drums, clay tomtoms and conches with all their might. They made horses, camels and elephants tread over him. But he did not wake up. They made a thousand of elephants walk up and down on his body (Fig.4.17). He rose up, had his sumptuous meal and asked the *Rakshasas* the reason for rousing him out of season. Then they reported to him on the war going on between Ravana and Rama. On the advise of Ravana he proceeded to the battle field and was killed.[23]

The Death of Ravana

After the death of his sons, ministers and soldiers, Ravana rushed in his chariot for encounter with Rama. A terrible fight started between Rama and Ravana. Ravana hurled many sharp arrows on Rama and his chariot. Rama also flung hundreds of deadly shafts on Ravana and his chariot. The struggle between Rama and Ravana was singularly spectacular. When Rama cut off the heads of Ravana, there appeared fresh heads in their place. Maitali, his charioteer, reminded Rama that Ravana could be killed only with the help of the *Brahmastra*. Rama discharged the *Brahmastra* on Ravana, which pierced the heart of Ravana and killed him.[24]

Vibhishana, who had taken side of Rama in war, was consecrated on the throne of Lanka (Fig.4.59). Rama, along with Lakshmana and Sita proceeded to Ayodhya in *pushpakavimana*.

Coronation of Rama

After returning to Ayodhya arrangements were made for Rama's coronation. The people of Ayodhya felicitated him. Four monkey chiefs brought waters from the four seas for Rama's coronation. Rama and Sita occupied a jeweled seat. Vashishtha, Vamadeva, Jabali, Kasyapa, Katyayana,

Suyajna, Gautama and Vijaya consecrated Rama with the sea waters. After the consecration, Vasistha invested Rama with the crown of the Ikshvaku family[25] (Fig.4.59).

Having acquainted with the principal episode of *Ramayana*, we may now consider the sculptural depictions of its episodes in the Early Chalukya context. This will be done with reference to each temple in view of the fact that all the episodes appear together very rarely, while artists seem to have their preferences in choosing the episodes for depiction.

Sculptural Representations of Ramayana Stories

Upper Sivalaya, Badami (Fig. 4.1)

The Upper Sivalaya at Badami is a *sandhara* temple, built in Dravidian form on the summit of the fortified north hill at Badami.[26] Its location testifies to the fact that it came off as a result of direct royal patronage, hence it is a royal temple. Its date has been debated but it can be assigned in the last quarter of the 6th century A.D. Its iconographic programme leaves no ambiguity as to its Vaishnava dedication. The *kantha* part of the *adhisthana* of this temple bears narratives drawn from the *Ramayana* and the *Harivamsa*. The *Ramayana* depiction proceeds from right to left, i.e., in *pradakshina* order, on the southern side of the temple and on the northern side, after interruption by Krishnacharita narratives, one more identifiable episode of the *Ramayana* is depicted. A part of the depiction on the southern side is badly weathered resulting in defacement of the sculptures. The identifiable scenes from the *Ramayana* are as follows:

The only serious attempt of identifying the *Ramayana* scenes on the Upper Sivalaya at Badami has been by Carol Radcliffe however some of the scenes have not been identified by her.

This panel proceeds from right to left on the south side. We may identify these scenes as follows. Those scenes which are already identified by Carol Radcliffe are indicated in brackets.

Ayodhyakanda

1. Dasaratha seated in his court with his queens and attendants. (Fig.4.7)
2. Rama, Lakshmana and Sita move towards *Dandakaranya*. (Fig.4.8)

Aranyakanda

3. A. Rama and Sita approached by Surpanakha (Fig.4.9)

   B. Surpanakha approaches Lakshmana. Surpanakha's conversation with Lakshamana.

   C. Lakshmana mutilates Surpanakha (Fig. 4.40).
4. Fight with Khara and Dushana (Fig. 4.10)
5. Ravana in his court with his attendants. Surpanakha camplains to Ravana (Fig.4.11).
6. Ravana's visit to Maricha's *asrama*. Ravana requests Maricha to aid him by assuming the form of a golden deer (Fig.4.12).
7. Maricha assumes the form of a golden deer (Fig.4.13).
8. Rama, Lakshmana and Sita seated in *asrama* (Fig. 4.14).
9. Rama shoots arrow at Maricha (golden deer) (Fig.4.14)
10. Sita seated in *asrama*, Lakshmana guarding her (Fig. 4.15).

Kishkindhakanda

11. *Saptasalacchedana* (Fig. 4.16).

Yuddhakanda

12. Kumbhakarna is awakened by moving elephants over him (Fig. 4.17).

Durga Temple, Aihole (Fig. 2)

The Durga temple at Aihole is an apsidal *sandhara* temple, dedicated to god Aditya.[27] It shows a number of features that profusely demonstrate conscious mixture of northern and southern architectural elements. Its

sculptures exhibit participation of artists from different regions. The temple was built by Komarasinga, who may have been a member of the royal family. The temple may date from 7th century end or early 8th century. This is the only temple at Aihole to depict the *Ramayana* episodes. The *kantha* part of the *adhisthana* of the *mukhamandapa* of this temple carries depictions of *Ramayana* scenes. The narration starts from the western end on the northern side and proceeds from right to left i.e., in *pradakshina* order and continues on the eastern end on the southern side, but the episodes are restricted to *Aranyakanda* and *Sundarakanda*.

Annigeri A.M. (1974) has attempted to identify only two scenes namely Rama, Lakshmana and Sita crossing the river in a boat and Hanuman in Ravana's court.[28] No other scholar has given serious thought to identifying these scenes.

We may identify these scenes as follows:

North Side

Ayodhyakanda

1. Flying *Gandharvas*.
2. Rama, Sita and Lakshamana standing. On either side of the Rama and Sita, ganas are shown. Probably it is Dasaratha's palace in Ayodhya (Fig. 4.18).
3. Rama, Sita and Lakshmana express before Dasaratha, their willingness to go to forest (Fig. 4.19).
4. A shocked Dasaratha seated in his palace with courtiers (Fig. 4.20).
5. Rama's departure to the forest. Rama, Sita, Lakshmana are ready to leave for the forest. On either side of Rama and Lakshmana dancing *ganas* and musicians are shown (Fig. 4.21).
6. Bharata appealing to Rama, Sita and Lakshmana to return to Ayodhya (Fig. 4.22).

7. Rama, Sita and Lakshmana cross the river near Sringaverapura in Guha's boat. (Fig. 4.23).
8. Rama, Sita and Lakshmana in forest (Fig. 4.24).
9. Sumantra returns to Ayodhya (Fig. 4.25).

South side

Sundarakanda

1. Hanuman enters Lanka (Fig. 4.26).
2. Hanuman subdues Lankini.
3. Hanuman destroys *Asokavana.*
4. Hanuman arrested by Indrajit and taken to Ravana.
5. Ravana in his court. Hanuman seated on his own coiled tail at a higher level than Ravana.
6. Antahpura of Ravana.
7. At the extreme left of the panel the figures may be Tara and Indrajit sleeping in palace.
8. The last two panels probably may not be related to *Ramayana* scenes.

Virupaksha Temple, Pattadakal (Fig. 3)

The Virupaksha temple at Pattadakal is a royal temple built in the name of Lokamahadevi, the senior queen of Vikramaditya-II (730-744 A.D.) It is a *sandhara* temple built principally in *Dravidian* form with three entrances to the *gudhamandapa.*[29] Ambitiously planned, it is full of depictions from various sources including *Ramayana*, *Mahabharata*, *Panchatantra*, *Harivamsa* etc. The *Ramayana* narratives are particularly sculpted on the pillar faces of *gudhamandapa*. Interestingly some selected episodes appear as major sculptures on the southern exterior wall of the *gudhamandapa*.

Ramayana episodes on Pillars of Gudhamandapa

Annigeri (1960) and Carol Radcliffe (1981) have tried to systematically identify the *Ramayana* scenes found in the Virupaksha temple. However, they have not identified all the scenes. The episodes depicted are delineated below. The Pillar nos.(2, 5, 6 and 8) are with reference to those indicated in the plan given in appendix.

Balakanda

Pillar no. 2.

Indra and Ahalya episode is depicted on the south and east faces of this pillar. The depiction is in there panels on each face. The upper panel is semi – circular, while the remaining two are horizontal. The depiction starts from southern face and continues on the eastern face. On the basis of the label inscriptions related to these panels, the characters figuring here are identified as Indra, Vajra, Tilottama and Ahalya.

South face (Fig.4.27)

Panel 1

Semi-circular panel – flying *gandharvas*.

Panel 2

a. Seated Tilottama approached by Indra and Vajra.

b. Tilottama moving towards Ahalya.

c. Tilottama and Ahalya in conversation

Panel 3

a. Indra and Vajra in the court.

b. Indra and Vajra speaking to Tilottama

The label inscriptions mention the names of Ahali Tilottame Indra Vajra.

East face (Fig. 4.28)

Panel 1

a. Gautama's *asrama*

Panel 2

a. Ahalya reclining on a bed of *leaves*.
b. Tilottama proceeding towards Indra.
c. Tilottama conversing with Indra and Vajra

Panel 3

a. Indra and Tilottama seated in conversing.
b. Tilottama moving towards Indra.
c. Indra and Tilottama proceeding towards Ahalya

The label inscriptions[30] mention the names of 'Indra', 'Tilottame', 'Indra', 'Vajra'.

Aranyakanda

Pillar No. 8

There are four panels and the theme proceeds from right to left (Fig.4.29).

Panel 1

a. Rama, Lakshmana and Sita are seated in their *asrama* in Panchavati.
b. Surpanakha requests Rama to marry her. She is shown in the form of a beautiful young lady.
c. Lakshmana mutilates Surpanakha's nose.[31]
d. Surpanakha complains to her brothers Khara and Dushana.
e. Khara and Dushana are seated in court.

The label inscriptions[32] mention the names of Khara-Dusanan, Suppanagi, Lakkana, Suppanagi, Lakkana, Rama, Site.

Panel 2 (right to left)

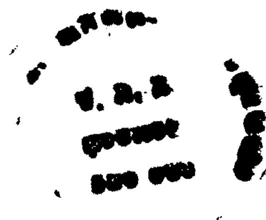
a. Rama and Lakshmana shoot arrows at Khara and Dushana's army. Sita stands behind.
b. Khara and Dhushana's army fights Rama and Lakshmana.
c. Surpanakha urges to Ravana to abduct Sita.
d. Ravana is seated in his court.

The label inscriptions[33] mention the names of Ravana, Suppanagi, Kara Dusanan, Raman, Lakkanan, Site.

Panel 3 (right to left)

a. Ravana in his court plans to visit Maricha.
b. Maricha performing penance, standing on a single leg with raised hands.[34]
c. Maricha agrees to assume the form of a golden deer at the request of Ravana.
d. Lakshmana, Rama and Sita are seated in *asrama* and Sita requests to Rama to secure the golden deer.
e. Maricha moves sportively here and there near the *asrama* in the form of a golden deer.
f. Rama follows the golden deer.
g. The deer moves towards the forest.
h. Maricha is killed by Rama.

The label inscriptions[35] mention the names of Ponmari, Rama Ponmari Rama Ponmari, Lakkana Rama, Site, Marichan, Marichan, Ravanan.



Panel 4 (right to left)

a. Sita seated in *asrama* and Lakshmana guarding her.

b. Sita alone in *asrama.*

c. Ravana in the disguise of a Brahmana. He is holds umbrella in his right hand.

d. Sita offers alms to the Brahmana.

e. Ravana abducts Sita and carries her in his chariot.

f. Jatayu attacks on Ravana.

g. Jatayu informs Rama about Sita's abduction by Ravana.

The label inscriptions[36] mention the names of Suparisva(?), Ravana Jatayu Ravana Site, Ravana Site, Lakkana Site.

Kishikindhakanda

Pillar No. 6

West face (Fig.4.30)

Panel 1

Sugriva and associates discussing with Rama.

Panel 2 (Right to left)

a. Vali entering the cave, Sugriva stands behind him.

b. Vali fights a demon in a cave.[37]

c. Sugriva chokes the mouth of the cave.

d. Vali attempts to open the cave's entrance by kicking.

North face *(Fig.4.31)*

Panel (Left to right)

a. Vali seated in court with his queen Tara and her associates.

b. Fight between Vali and Sugriva.

c. Rama shoots an arrow at Vali. Lakshmana and *Vanara* chiefs stand behind him.

d. Consecration of Sugriva.

Panel 2

Saptasala trees.[38]

Pillar No. 5

The depiction is in three panels on the north face (Fig.4.33).

Panel 1.

a. Rama, Lakshmana meet Sugriva and his associates in Kishkindha.[39]

b. Vali Sugriva fight.

c. Sugriva with his associates discussing with his associates about searching Sita.

d. *Vanara* army led by Jambvan and Hanuman reach the southern quarter and take advise of Sampati (bird).[40]

Sundarakanda

Panel 2 (Fig.4.33)

a. Hanuman preparing for *samudrollanghana.*[41] (Incorrectly identified as bridge construction by monkeys.

b. Hanuman escapes the mouth of demon Surasadevi and crosses the sea.[42]

c. Hanuman encounters Lankini and kills her, enters Lanka.[43]

d. Ravana's visit to Sita in *Asokavana* for her seduction.

Pannel 3 (Fig .)

a. Sita in *Asokavana* and destruction of *Asokavana* by Hanuman.

b. Hanuman fights *Rakshasas* and is arrested by Indrajit with *Brahmastra.*



c. Hanuman brought to the court of Ravana where he sits at a higher level than Ravana by making the seat of his tail, Hanuman's tail is set on fire and he moves in Lanka setting fire to buildings.

Ramayana episodes on Southern Exterior Wall

The southern exterior wall of the Virupaksha temple depicts the *Ramayana* scenes. These scenes proceed from left to right. We may identify these scenes as follows :

1. *Marichavadha* (Fig.4.36) The central figure of Rama stands in *tribhanga* holding a bow in right hand. On his either side stand Sita and Lakshmana. At the upper right corner of the panel Maricha is shown in the form of a golden deer. Above the *kostha* is the scene of Lakshmana rejecting Surpanakha's request to marry her. To the next of it Lakshmana cuts off Surpanakha's nose.[44]
2. Jatayu's fight with Ravana (Fig.4.37) It proceeds from bottom to top. Jatayu attacks Ravana and the latter strikes him with his sword. Ravana, with Sita in his chariot, is seen again in the upper part of the *kostha.* At the bottom of the panel Ravana and Jatayu are shown in wrestling posture.[45]

The next scene represents the battle between Vali and Sugriva (Fig.4.38). The upper portion of the panel is damaged.[46]

Mallikarjuna Temple, Pattadakal (Fig. 4.4)

The Mallikarjuna temple is a smaller version of Virupaksha temple. It was built by the junior queen of Vikramaditya-II, (733-744 AD) namely Trailokyamahadevi, who was the younger sister of Lokamahadevi. It is contemporary to Virupaksha temple.[47] Like the Virupaksha temple it was also a royal dedication named after Trailokyamahadevi as Trailokyesvara. Like the Virupaksha temple the Mallikarjuna also is endowed sumptuously with narrative sculpture. The *Ramayana* themes are found here on pillar faces of the *gudhamandapa.*

Balakanda

Pillar No. 5

Depicts the Indra and Ahalya episode on the East face in three Panels (Fig. 4.39).

Panel 1

a. In semicircular frame a *rishi* (Gautama) teaches the students infront of his *asrama* in a forest.

Panel 2 (left to right)

a. Indra and Vajra are seated. Indra and Vajra proceed towards Ahalya

b. Ahalya stands under a tree.

c. Ahalya and Indra.

Panel 3

a. Ahalya laying on bed of *leaves*.

b. Ahalya, Indra and Vajra (incomplete)

The label inscriptions[48] mention the names of Indra, Vajra and Ahalya.

Ayodhyakanda

Pillar No. 12

The depiction is in a single panel on the east face: (Fig.4.40) Rama, Sita and Lakshmana leave for the forest in a chariot.[49]

Aranyakanda

Pillar No. 7

Narration continues on all the four faces of the pillar.

North face (Fig.4.41)

Depicted in two panels and proceeds from right to left.

Panel 1

a. Rama and Sita are seated in *asrama*.

b. Surpanakha requests Rama to marry her. She is shown in the form of a beautiful young lady.

c. Lakshmana mutilats Surpanakha's nose.

d. Surpanakha complains to her brothers Khara-Dhusana.

Panel 2

a. Rama and Lakshmana shooting arrows at Khara and Dushana, Sita stands behind them.

Khara –Dhushana attacking on Rama and Lakshmana.

East face (Fig. 4.42)

a. Sita seated in *asrama* and requesting Rama to procure the golden deer.

b. Maricha is slain by Rama.

c. Abduction of Sita.

South face (Fig.4.43)

Panel 1

a. Rama and Lakshmana search for Sita.

b. Jatayu informs Sita's abduction by Ravana.

c. Rama and Lakshmana in discussion.[50]

Panel 2

a. In lower panel, Ravana abducting Sita.[51]

b. Sita seated in chariot.[52]

c. Jatayu attacking Ravana

West face (Fig.4.44)

Panel 1

a. Sita is seated in *Asokavana*. On her either side stand *Rakshasa* Hanuman at Sita's feet. He is shown in human form. A *Rakshasi* attacks Hanuman with a sword.[53]

Panel 2

b. Sita is seated under a *Simsupa* tree with a *Rakshasi*. Monkey on the tree is Hanuman, searching for Sita.

c. Sita's discussion with *Rakshasi*.

Visvabrahma Temple, Alampur (Fig.4.5)

The Visvabrahma temple at Alampur is one of the nine Saiva temples forming a group at the place. Alampur was a centre of Saiva activity and all the nine temples here appear to have been built by the members of Chalukya royal family, after Vikramaditya-I became a *Parama-Maheshvara* by undergoing the ritual of *Sivamandaladiksha* in 659 A.D. Visvabrahma may date from end of 7th century or early 8th century.[54] This is the only temple in the whole set of Alampur temples to depict the episodes from the *Ramayana*. The first pillar in the northern half of the *gudhamandapa* bears the episode of Sita's abduction and Ravana's encounter with Jatayu. The depiction is as follows.

South face (Fig.4.45)

The first scene shows a worried lady seated on a chariot and a standing male. This obviously represents Sita abducted by Ravana.

East face (Fig.4.46)

The scene shows a four armed person in warrior's posture, striking at a bird. His hands carry *Khadga*, *Suchihasta*, *Khetaka* and an indistinct object. The *suchi-hasta* points to the bird. Obviously this represents Ravana encountering Jatayu.

It is interesting to note that in the first scene Sita is shown larger in size than Ravana. In the second Ravana is shown four armed but without multiple heads. The artist has made use of the space available judiciously.

Papanatha Temple, Pattadakal (Fig. 4.6)

The Papanatha temple is a considerably large temple built in mixed idiom incorporating *Dravida* and *nagara* features. The temple appears to have begun originally as a *sandhara* temple comprising *garbhagriha* and *gudhamandapa.* However the plan was extended with another large *gudhamandapa* and *mukhamandapa* added to it. From the signatures of the artists who worked on it one is tempted to place it after the Virupaksha and Mallikarjuna temple in point of time. This could be the last temple built by the Chalukyas at Pattadakal and it is datable to middle of the 8th century A.D.[55] The exterior walls of the temple are sumptuously crowded with thematic sculptures drawn from the *Ramayana, Mahabharata* etc. This is the only temple in Chalukya series to give excessive importance to the *Ramayana* story. Practically the whole southern exterior part of the temple is devoted to inscribed *Ramayana* episodes in a unique manner.

Annigeri, A.M. (1960) and Helen J. (1994) are the two scholars who have attempted a detailed identification of the *Ramayana* themes on the Papanatha temple. But some of our identifications, which are based on the inscriptions identifying the characters, are at variations with them. Wherever there are discrepancies in our identification and the earlier identifications, they are properely shown in their place.

The southern wall of the Papanatha temple depicts the *Ramayana* scenes. These scenes are described here sequentially from western side to eastern side i.e., from the left to right anti clockwise.

Balakanda

1. King Dasaratha seeking advise from a *rishi* (Fig.4.47).

2. Ravana obtains a boon from Brahma (Fig.4.47).

3. Dasaratha and Vasishtha plan to bring Rishyasringa to Ayodhya for performing *Putrakameshthiyaga*.[56]
4. Rama, Lakshmana and Visvamitra proceed to forest for education[57] (Fig.4.48).
5. Rama kills Tataki.[58]
6. Dasaratha receives pot containing *payasa* obtained in *Putrakamesthiyaga* (Fig.4.48).
7. Dasaratha offers pot containing *payasa* to Kausalya (Fig.4.49).
8. Education of Rama and Lakshmana. It is in two panels (Fig.4.49).

   A. The upper panel depicts Dasaratha and his queen; Visvamitra and others witnessing training of Rama and Lakshmana (Fig.4.49).

   B. The lower panel depicts the Rama and Lakshmana practice archery and chariot driving (Fig.4.49).
9. A. Visvamitra leading Rama, Sita and Lakshmana to Ayodhya (Fig.4.49).

   B. The lower shows Rama breaking the bow of Siva. At the left of the Rama stands two men who may be king Janaka and Visvamitra (Fig.4.49).
10. A. In upper part Dasaratha is seated (Fig.4.50).

    B. In lower part Rama, Lakshmana and Sita decide to go to forest.
11. Nirriti - ? (not connected with narrative)

Aranyakanda

12. Rama, Lakshmana and Sita in the forest (Fig.4.51).
13. Surpanakha arrives as young lady. Lakshmana mutilates Surpanakha's nose. The label inscription mentions the name of *Suppanaki* (Carved by Baladeva) (Fig.4.51).

14. Rama and Lakshmana battling Khara and Dhusana's army and Sita stands behind him (Fig.4.52).

15. Khara-Dushana and his army march towards Rama (Fig.4.52).

16. Surpanakha urges Ravana to kidnap Sita. The label inscription bears the names of *Suppanaki* and *Rabhana* (Fig.4.53).

17. Ravana and Maricha (Damaged). Ravana requests Maricha. (Fig.4.53).

18. Rama kills golden deer. Rama, Lakshmana and Sita are standing. The label inscriptions mention the names of Lakkana, Rama, Sita and *Ponmari* (Maricha in the form of golden deer) (Fig.4.54).

19. Ravana approaches Sita. *Pushpakavimana* behind him. Sita sits alone. Ravana in disguise of Brahmana (Fig.4.54).

20. Jatayu's fight with Ravana. The label inscriptions mention the names of Rabhana and Jatayu (Fig.4.55).

Kishkindhakanda

21. A. The upper part depicts Rama and Lakshmana meeting Sugriva and his *Vanara* associates (Fig. 4.55).

    B. The lower depicts the fight between Vali and Sugriva. Rama looks the other side, not being able to distinguish Vali from Sugriva. Inscription read 'Bali', 'Sugriva' (Fig.4.55).

22. The panel depicts the three events. At the upper corner of the panel is Rama, Lakshmana and Sugriva in discussion. The second event is that of wrestling between Vali and Sugriva. The third one is Rama shooting an arrow at Vali. The label inscription bears the names of 'Sugrivan', 'Lakkana', 'Rama' and 'Bali' (Fig.4.55).

Yuddhakanda

23. The fight between *Vanaras* and *Rakshasas* (Fig.4.56).

24. A. Hanuman, Vibhishana, Jambavan seated (Fig. 4.56).

B. *Setubandha. Vanaras* and their leaders carry huge rocks to construction bridge across the sea. The label inscriptions mention the names of 'Lakkana', 'Rama', 'Anuma', 'Vibhishana', 'Jambuvan', 'Nalan', Sugriva and Angaja (Fig. 4.56).

25. Completion of the bridge (Fig.4.56).

26. Rama and his *Vanara* army arrive in Lanka after crossing the sea (Fig.4.56).

27. Rama and Lakshmana with their *Vanara* army, ready to fight enemies (Fig.4.57).

28. The plight of *Vanara* army led by Angaja at the advent of Kumbhakarna (Fig.4.57).

29. Rama aims arrow (Fig.4.58).

30. Sugriva biting the nose of Ravana (Fig.4.58).

31. Vibhishana, Rama, Lakshmana and Hanuman (Damaged). Inscriptions mention the names of *Vibhishana, Lakkanan, Rama* and *Anaman* (Fig. 4.58).

32. Coronation of Rama and Sita (Fig.4.59).

33. A. Sita in *Asokavana,* B. Rama, Lakshmana and Sita proceeding to Ayodhya in *Pushpakavimana* (Fig.4.59).

34. Coronation of Vibhishana. The label inscription mentions the names of Rama, Anuman, Jambavan and Surame (wife of Vibhishana) (Fig.4.59).

Observation on Ramayana Episodes Depicted

A review of the *Ramayana* episodes found on Chalukya temples brings home certain interesting facts. Except in the context of the Papanatha temple where the story commences right from the sacrifice performed by Dasaratha in order to get offspring and winds up with Rama's coronation, in all other cases the emphasis is from the event of abduction of Sita to the destruction of Ravana. We may note that on the walls of the Virupaksha and Mallikarjuna

only major sculptures depicting the abduction of Sita and Ravana's encounter with Jatayu appear.

There is also the depiction of Indra and Ahalya story in both Mallikarjuna and Virupaksha temples. It would appear that the major thrust of the artist is on depicting the *adharma* involved in abduction of another's wife and punishment meted out to Ravana who committed that sin. The fight of Jatayu with Ravana for rescuing Sita also represents the same ethic. We may note that from the time of the Chalukyas the inscriptions often extoll kings as keeping distance from other's wives, *parangana-dura* etc.[59] Others' wives were atleast theoretically looked upon as mothers. Hence taking to another's wife would amount to incest. In fact *Ramayana* theme just echoes this idea. In the case of Ahalya-Indra episode a similar meaning has to be seen. In the case of Yosodhara and Amritamati narrative found in Mallikarjuna temple a wife betraying her husband is the theme. Accordingly one significant import of the narration of *Ramayana* episode is the emphasis on female devoted to her husband in matters of sex, obedience and fidelity to her husband.

In the Ahalya and Indra Story the narration implies Ahalya obliging Indra after receiving Vajra and Tilottama as Indra's messengers. This amounts to infidelity of Ahalya. Interestingly this is a lost version of the story. Known version of *Ramayana* or other literature presents Ahalya as not being aware of Indra's joining her in the guise of Gautama. Apparently the story has undergone change some time after the 8^{th} century.

Emergence of *Ramayana* as important theme seems to have been fostered also by the rise of the new form of *Pasupata* Saivism identifiable as *Kalamukha*. Apart from *Ramayana* being considered as a model worth emulating, Vishnu's incarnation as human Kshatriya as Rama and his devotion to Siva seems to have added importance to the story. 'Ramesvara' tradition was an important aspect of *Kalamukha* tradition.[60]

In the representations of the *Ramayana* narrative artist's choice of episodes was immense. There are also indications that certain local versions

were incorporated in the narration. In these respects differences can be noticed both in time and space. None of the Chalukya caves has any depiction of Rama or episode of *Ramayana* narrative. But in the Upper Sivalaya at Badami, which in time may be coeval with Cave –III or slightly later, *Ramayana* draws the attention of the artist. But the presentation there is restricted to chosen episodes that end up in Sita's abduction. The only episode that artist chooses to present from *Yuddhakanda* is limited to awakening of Kumbhakarna. Artist is obviously fascinated by Kumbhakarna's sleep and the requirement of running elephants over him to wake him up. It is interesting to observe that in no other narrative representation of *Ramayana* in the Chalukya context does this episode repeat again.

For the artist who carved the *Ramayana* narrative on the *adhishthana* of the Durga temple at Aihole the preferences were different. He chooses to represent episodes related to Rama's departure to the forest with Lakshmana and Sita to keep the vow of his father Dasaratha. His crossing the river in Guha's boat is also represented. This part of the story is never again represented in any other *Ramayana* narrative in the Chalukya context. The next part of the *Ramayana* that attracts the artists of the Durga temple is the *Sundarakanda.* Hanuman's entering Lanka, Indrajit capturing Hanuman with *Brahmastra* and leading him to Ravana's court, the glory of Lanka are given attention to and no other part of the story is represented.

In Pattadakal where artists make effort to present more number of episodes of *Ramayana* certain peculiarities are noticed. Except in the case of Papanatha temple, the story begins with *Aranyakanda* depicting episodes of mutilation of Surpanakha, battle with Khara and Dhushana, Surpanakha reporting the matter to Ravana, Ravana requesting Maricha, the golden deer episode, abduction of Sita, Jatayu impeding Ravana's efforts. In the *Sundarakanda.* Valivadha and visit of Ravana to Sita in *Asokavana,* Hanuman meeting Sita, arrest and release of Hanuman are represented.

The region around Hampi had come to be associated with *Kishkindha* and this may have fostered the popularity of *Ramayana* and its Hanuman themes.

The inscriptions mention the names in colloquial form, ex. Suppanagi, Ponmari, Lakhana, Anuma etc. This perhaps implies that in day to day dailogue on *Ramayana*, coloquial forms of the characters figuring in the *Ramayana* were current.

In her paper on the *Ramayana* reliefs on the Papanatha temple at Pattadakal, Helen Wechsler has attempted not only to identify the *Ramayana* themes in order, but proposed a theory to explain their occurrence. According to her the placement of *Ramayana* scenes in counter-clock direction and the *Mahabharata* scenes in clock- wise direction on the Papanatha temple walls suggests "the key-stone of the temple's idelogical message." She thinks that Arjuna's victory and Rama's coronation are scenes complementary to each other, implying that "A king" becomes "the king", just as "a hero" becomes Rama or Arjuna.[61] "It appears that these scenes of coronation and military victory (perhaps the two most important identifying features of kingship) are meant to make direct reference to the royal patron who built the temple. Moreover, Fleet's interpretation of Pattadakal's ancient name – "the city of coronation" or "the anointing", is significantly consistent with the evidence that is presented at the Papanatha Temple. It is likely that among the ceremonies held in the temple compound was a coronation, adding weight to the temple's rhetorical programme.'[62] On this ground, she says that the temple was patronized by Kirtivarma-II and that its sculptural programme is deliberately planned as it is to provide royal legitimation. "During this period, a king's legitimacy was achieved less through sacrificial ritual than through tangible proof of his power and strength, evidenced by his ability to conquer and expand. Expansion resulted in increased control over resources".[63] She further writes, "By placing the two powerful culminating scenes, one representing the model of moral rectitude and dynastic rule, the other a victorious image of the

model warrior, on the prominent sides of the Papanatha Temple's front porch pillars, Kirtivarman II cemented his message of divine kingship."[64] "The Papanatha Temple thus presents an innovative attempt to utilize and *Ramayana* as a visual metaphor."[65]

Wechsler's argument, however, seems to be misplaced. One who knows Indian tradition very well, knows too well to what use the *Ramayana* model was put too. It is the ideal model for a righteous ruler, for devoted a wife, for a devoted husband and for a hero who fights all odds to establish *dharma*. For a king its implication is not just fighting a war or getting crowned as ruler. Wars fought by a prince before he is crowned to be a king bring credit not to himself but to his father. Chalukya epigraphs bear umpteen proofs to this effect. The question of legitimation cannot be settled just by depicting heroic scenes on a temple. The temple more than anything else had its social purpose. Part of this was promoting social ethics, for which *Ramayana* stood. As we have pointed out above the purpose for which *Ramayana* theme gains ascendancy through the Chalukya period is different. It is both moral and ethical, in addition to having religious implication.



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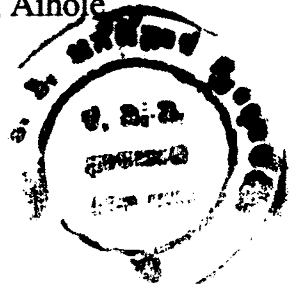
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List of illustrations



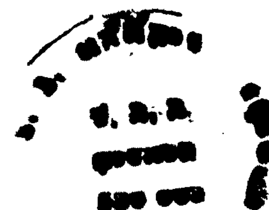




Fig. 4.1



Fig. 4.2



Fig. 4.3



Fig. 4.4



Fig. 4.5



Fig. 4.6



Fig. 4.7

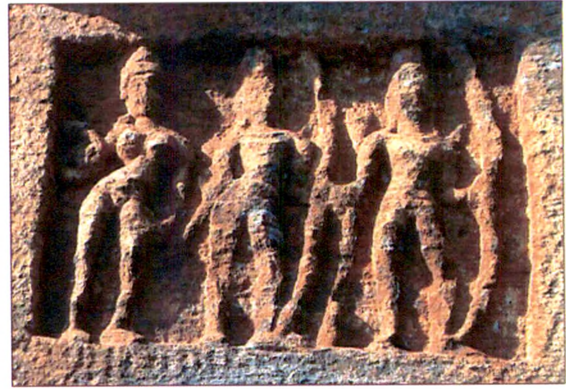


Fig. 4.8



Fig. 4.9



Fig. 4.10



Fig. 4.11



Fig. 4.12



Fig. 4.13


Fig. 4.14


Fig. 4.15


Fig. 4.16


Fig. 4.17



Fig. 4.18



Fig. 4.19



Fig. 4.20



Fig. 4.21



Fig. 4.22



Fig. 4.23



Fig. 4.24



Fig. 4.25



Fig. 4.26





Fig. 4.27



Fig. 4.28

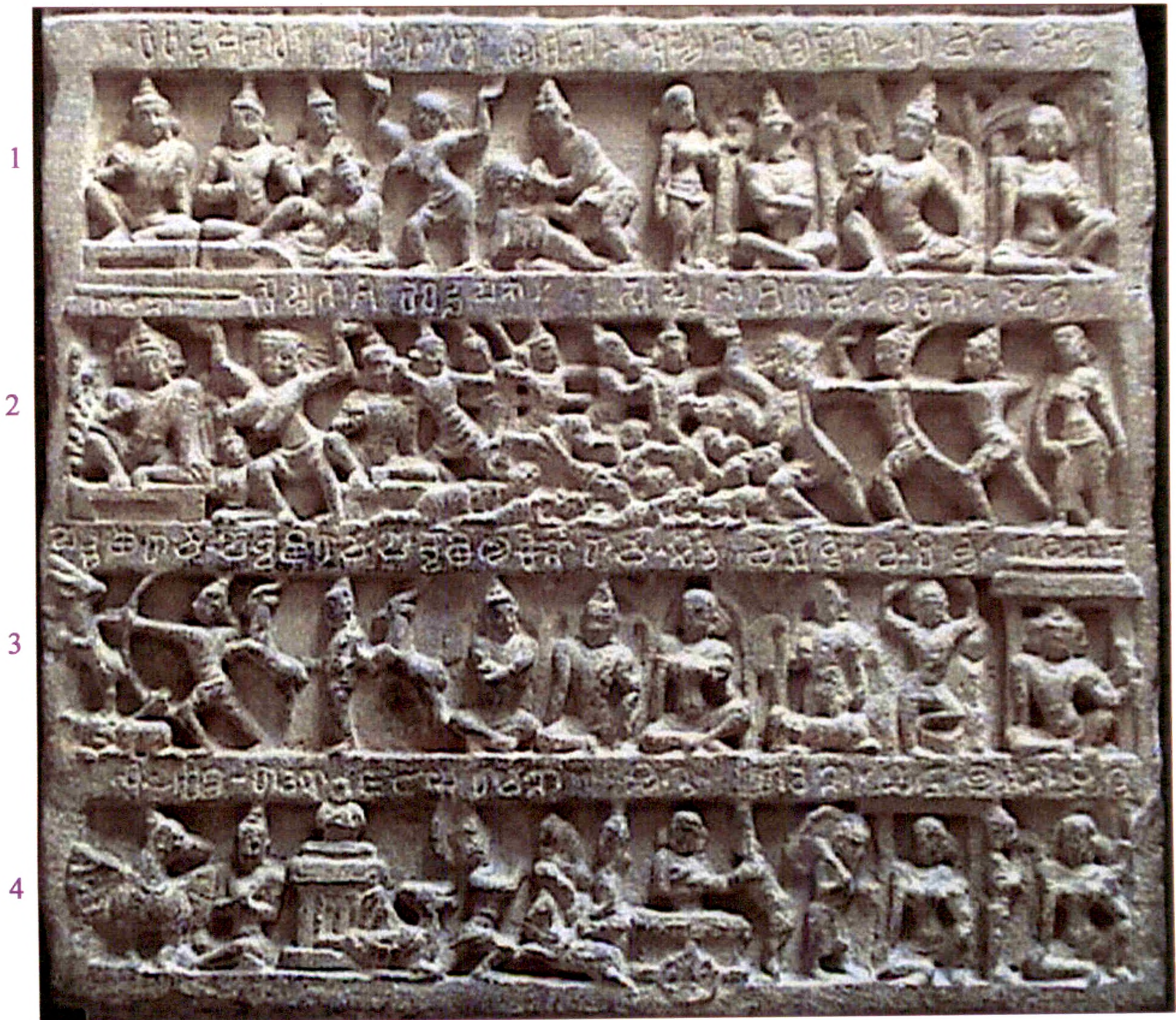


Fig. 4.29



Fig. 4.30



Fig. 4.31



Fig. 4.32



Fig. 4.33



Fig. 4.34



Fig. 4.35



Fig. 4.36



Fig. 4.37



Fig. 4.38



Fig. 4.39



Fig. 4.40



Fig. 4.41



Fig. 4.42



Fig. 4.43



Fig. 4.44



Fig. 4.45



Fig. 4.46



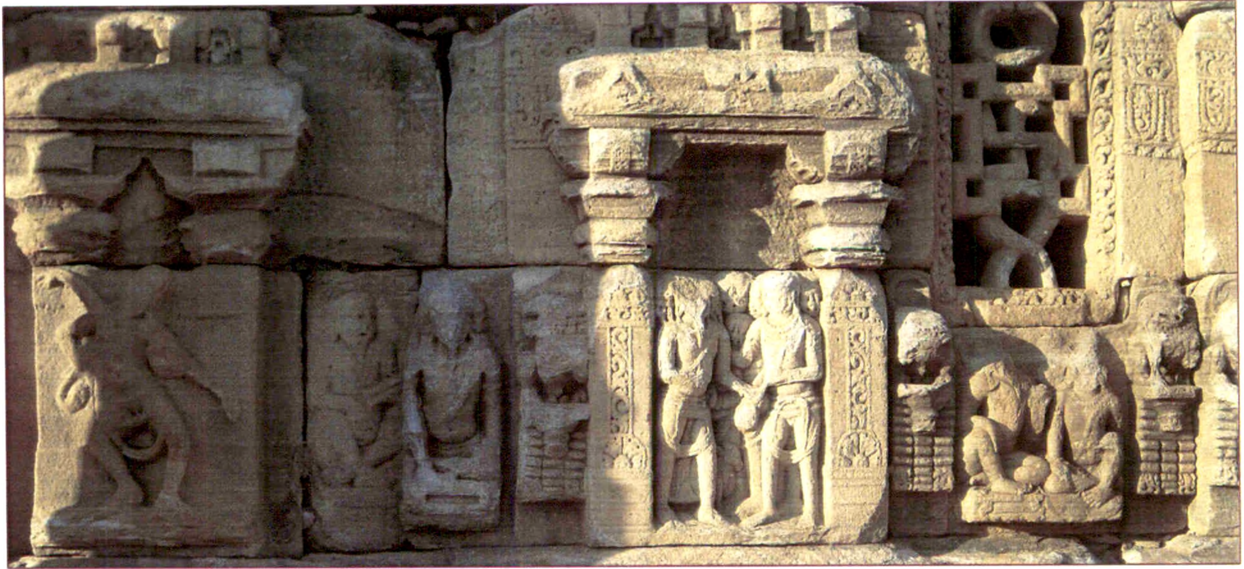


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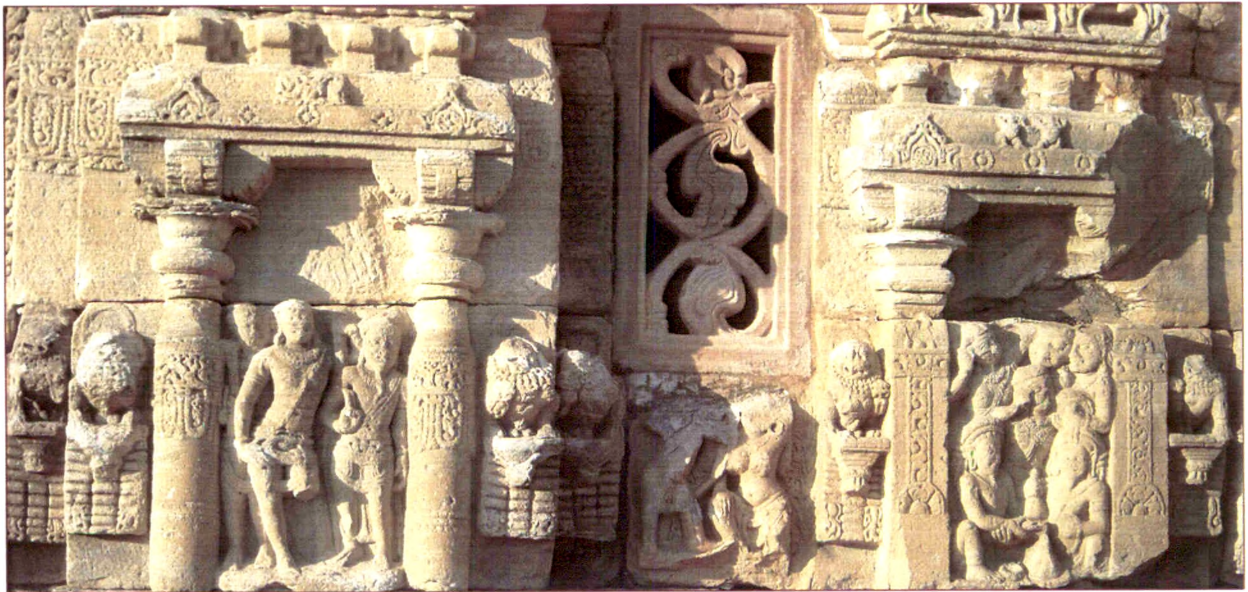
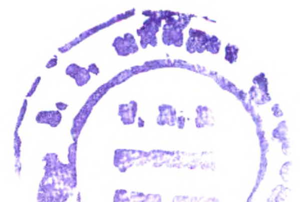


Fig. 4.48



Fig. 4.49



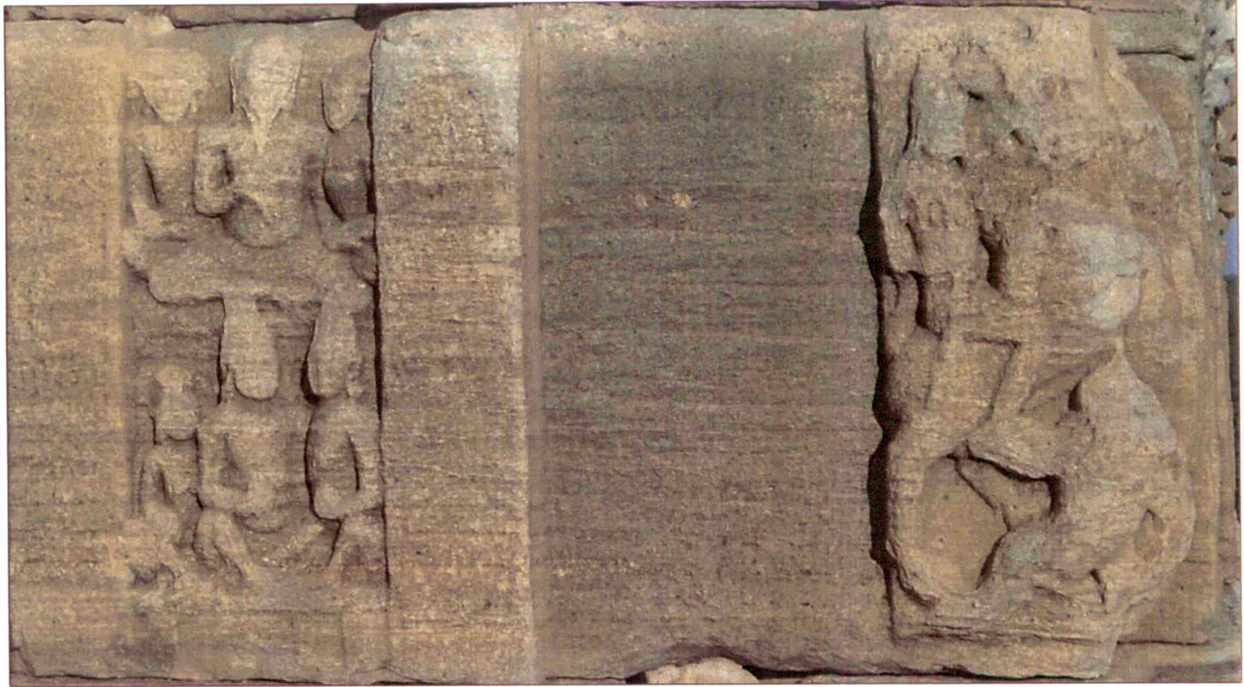


Fig. 4.50



Fig. 4.51

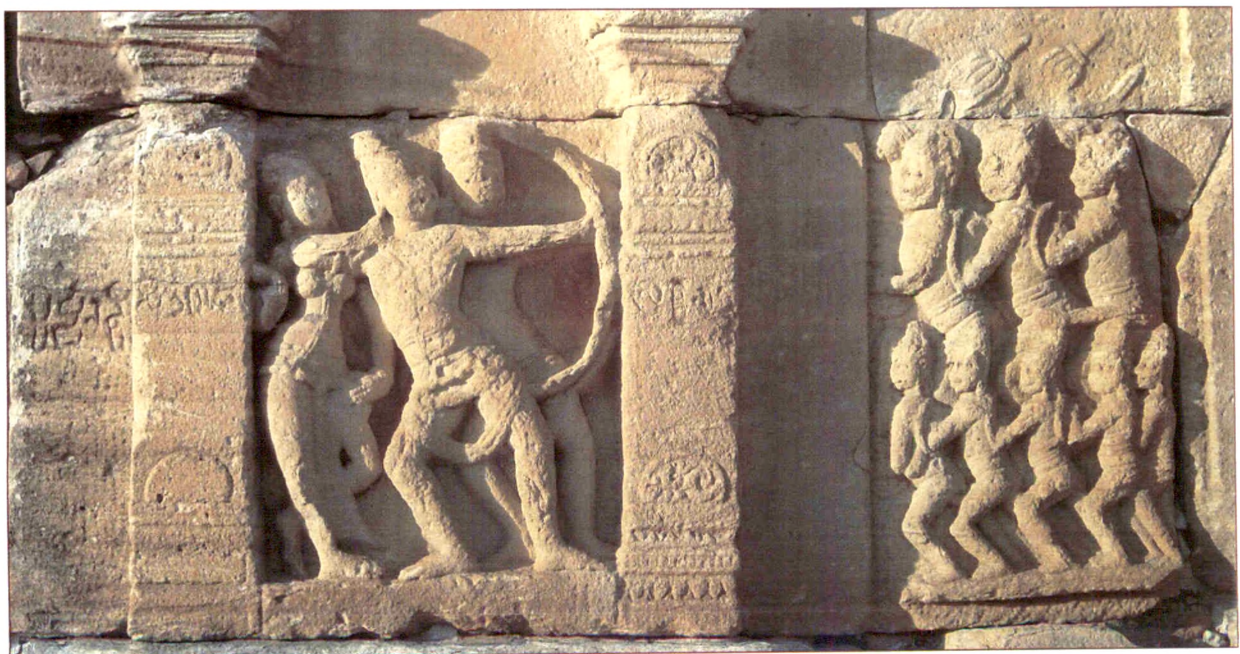


Fig. 4.52



Fig. 4.53



Fig. 4.54



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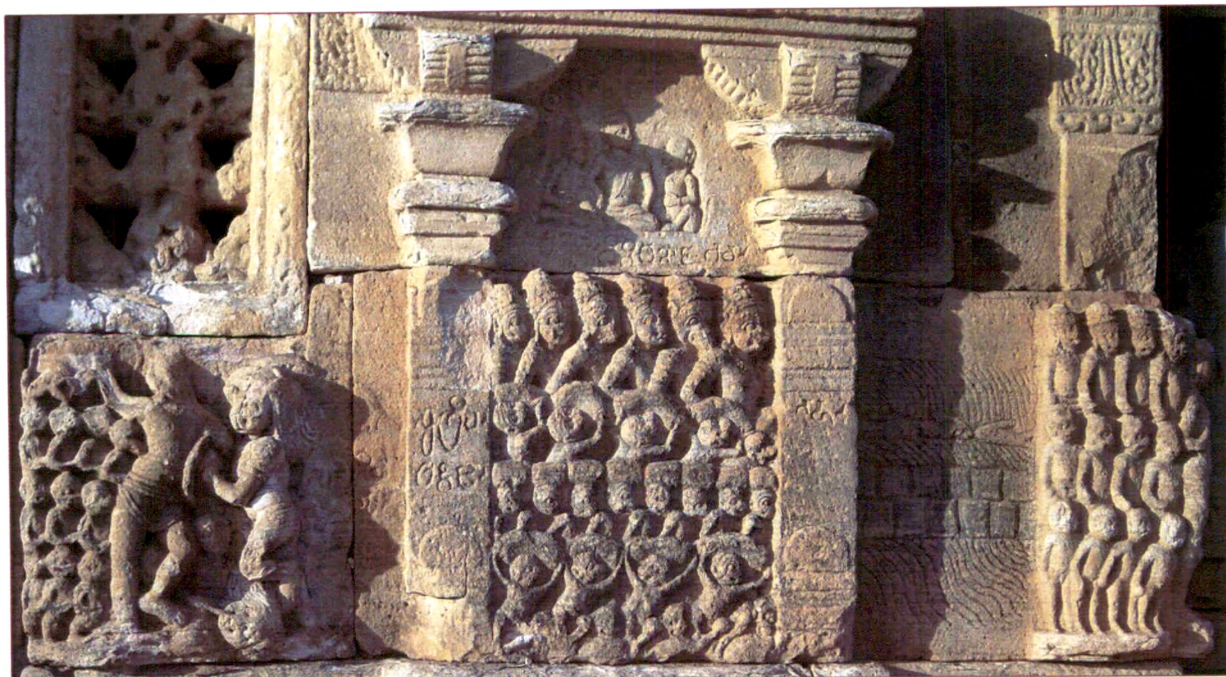


Fig. 4.56



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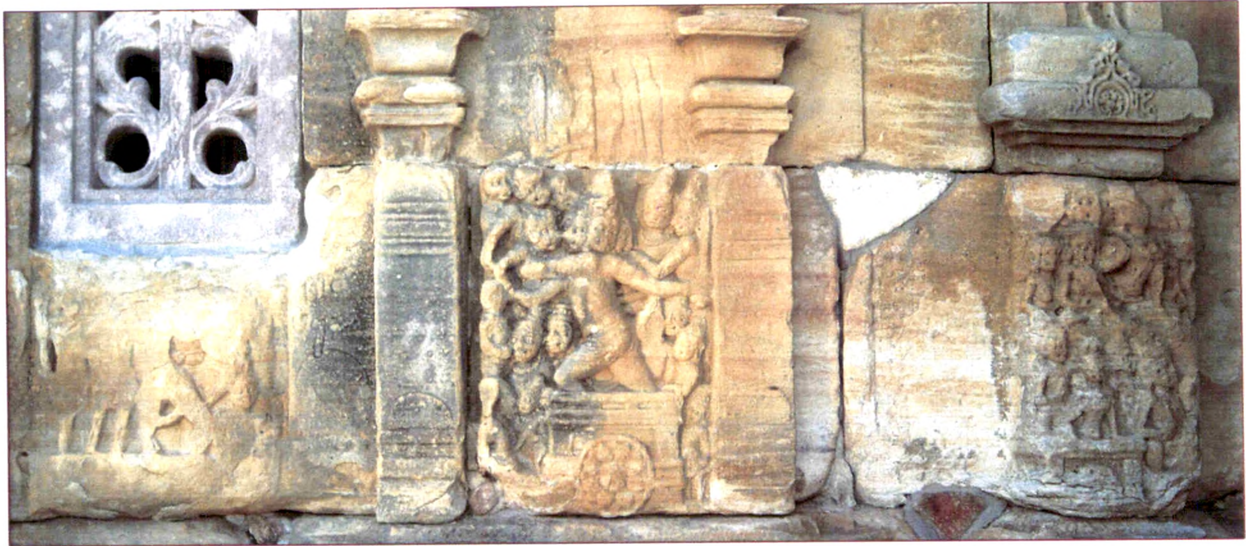


Fig. 4.58



Fig. 4.59

Chapter - 5

DEPICTIONS FROM THE MAHABHARATA

The *Mahabharata*, as stated in the earlier chapter of this work, is also a great epic of India. It has fascinated many litterateurs who produced numerous poetic works, particularly the plays based on *Mahabharata* episodes. The Bhagavadgita, which forms a part of it, has the status of being included in the *prasthana-trayas* (*Upanishads*, *Brahmasutras*, *Bhagavadgita*) on which the great *Acharyas* like Sankara, Ramanuja and Madhva wrote their gloss. The *Mahabharata* was accorded the status of *Smriti* or *Dharmasastra* because it dealt with variety of subjects bearing on society from *dharmika* view, including *Rajadharma*. Numerous *akhyanas* and *upakhyanas* appearing in it have made the work interesting to the common man. No wonder, it came to be considered an encyclopaedia. Many vernacular renderings also appeared in various regions of India, including Karnataka. A 10th-Century Jaina poet Pampa, who is reckoned as the *Adikavi* of Karnataka, chose to write the *Kavya* called *Vikramarjunavijayam*, popularly known as the *Pampa Bharata*, equating its hero Arjuna to his own patron, Arikesari II of the Chalukyas of Vemulavada. In the 14th Century, a noted Kannada poet, Kumaravyasa of Kolivada (near Hubli) wrote a *Kavya* in *bhamini-shatpadi* metre, popularly known as *Kumaravyasa Bharata*. Apparently, it had its impact on artists' imagination too and there are umpteen instances of depiction of its episodes in sculpture. In the context of Chalukyas, we also come across numerous narrative sculptural depictions of the *Mahabharata* episodes. A brief narration of the episodes is done here as

background for details to be given in the sequel, with particular emphasis on the episodes occurring in the Chalukya sculpture.

The *Mahabharata* is divided into eighteen *Parvas*, namely the *Adiparva, Sabhaparva, Vanaparva, Virataparva, Udyogaparva, Bhishmaparva, Dronaparva, Karnaparva, Salyaparva, Saupatikaparva, Striparva, Shantiparva, Anusasanaparva, Ashvamedhaparva, Ashramaviskaparva, Mausalaparva, Mahaprasthanikaparva* and the *Svargarohanaparva.* The account given here is principaly based on the *Mahabharatha* edited by Dutta M. N.(2002).

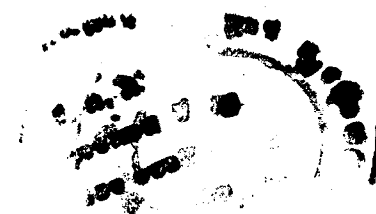
Adiparva

The *Adiparva* covers the events of *Samudramanthana, the story of Garuda,* the story of *Gaja -Kacchapa Yuddha* and the *curse of the deer on Pandu.*

The Story of Samudramathana

On the advice of Vishnu, the *Devas* made a pact with the *Asuras* and started working for getting *Amrita*. They bring various kinds of medicinal herbs and put them in the sea and began to churn it. They made the *Mandara* Mountain as the churning shaft and the snake Vasuki as the rope. The *Devas* posted at the tail side of Vasuki while the *Asuras* took their position at the head. At the request of the gods, Vishnu assumes the form of tortoise and setting in the middle of the milk-sea as the foundation for the *Mandara* mountain.[1] (Fig. 5.16)

While churning the milk-sea many objects like *Kamadhenu*, Varunidevi, *Parijata*, group of *Apsaras*, the moon, *Dhanvantari*, a pot containing *Amrita,* Mahalakshmi etc., were emerged. (Fig.5.23) The *Asuras* snatch the pot of *amrita* from *Dhanvantari* and flee away. While Vishnu assume the form of Mohini and approach the *Asuras*, then *Asuras* tell her to distribute the *amrita* to all of them. In a moment Mohini leaves the place with the pot of *amrita* and go to *Devaloka.*



While the *Devas* are drinking *Amrita*, Rahu enters the divine palace in disguise. The sun and moon see him and tell Vishnu to eliminate him. Then Vishnu cuts Rahu's neck with his *Sudarsana chakra*. Indra and other gods take the *amrita*. The *asuras* become angry and attack on the gods. But the gods defeat all of them. (Fig.5.19)

The *Samudramathana* story is also referred to in other *Puranas* and these are considered later in this chapter.

The Story of Garuda

Kadru and Vinata, the two wives of the Kasyapa, were locked in dispute over a petty issue related to the colour of tail of Indra's horse. To settle the dispute they made a bet. The condition was that the looser must become the maidservant of winner. In the meanwhile, Vinata lost the bet and become Kadru's slave. But Garuda, the son of Vinata wanted to free his mother from Kadru. He was asked to bring *amrita* from *Devaloka* as condition to free his mother. There was a fight between Garuda and Indra. (Fig.5.18) Garuda defeated Indra and other *Devas* and brought the *amrita*. Vinata was freed.[2]

The Story of Gaja-kacchapa Yuddha

On his journey to *Devaloka,* Garuda met his father Kasyapa and requested him for something to eat. Kasyapa then told him the story of Gaja and Kacchapa. Once upon a time there lived two brothers called Vibhavasu and Supratika. They always quarrelled over their ancestral property. In turn they cursed each other. While Vibhavasu cursed Supratika to become an elephant and Supratika in return cursed his brother to be a tortoise. Thus being cursed by each other Supratika and Vibhavasu were born as a tortoise and an elephant. (Fig.5.43) These two creatures again got engaged in their old hostilities. Thus, Kasyapa asked Garuda to eat these two creatures to feed his hunger and blessed his journey for *amrita* be crowned with success.[3] Garuda did accordingly.

Curse of the deer on Pandu

One day Pandu, while roaming in the forest, saw a deer, mating with another deer. Seeing the mating deers, Pandu pierced both with his arrows without knowing the fact that one of the mating deer was none other than an ascetic in disguise. (Fig.5.44) Pandu was cursed by the dying ascetic to face tragic fate in future.[4]

Sabhaparva

The *Sabhaparva* covers the events of *Dice game between Kauravas and Pandavas.*

The Game of Dice between Kauravas and Pandavas

After having performed the *Rajasuya Yaga*, the wealth and popularity of Yudhisthira and his brothers enhanced. Duryodhana was planning to curb the growth of their popularity. As a result, Sakuni advised him to have a dice game between the two. As the game progressed Yudhisthira lost his wealth, brothers and finally Panchali (Fig.5.30) as Sakuni played tricks in the game.[5] This incident led to the exile of the Pandavas and consequent battle of *Kurukshetra* in the later part.

Vanaparva

The *Vanaparva* covers the events of the story of *Kiratarjuniya* and *Gangavatarana.*

The story of *Kiratarjuniya* is narrated in the *Mahabharata.* Bharavi's *Kiratarjuniyam,* the *Pampa Bharata* or *Vikramarjunavijaya.*

The Story of Kiratarjunaya

On the advise of the Vyasa, Arjuna went to *Indrakila Parvata* to perform penance for obtaining *Pasupatastra* by Siva. Arjuna performed his penance standing on one foot, (Fig.5.47) with his arms raised over his head. While sages in the forest went to Siva and requested him to bring to an end to Arjuna's penance. Then Siva and Uma, came in the guise of *Kiratas* with their

ganas. (Fig. 5.34) As they approached Arjuna, the demon Mukadanava, in the form of a wild boar rushed towards Arjuna. While Arjuna got ready to shoot the boar, *Kirata* arrived asked him not to shot at it claiming that it was his prey. But Arjuna did not agree and shot at the boar. Simultaneously the *Kirata* also shot. (Fig.5.34) The wild animal fell down and died.

This incident led to verbal dispute and later turned into a battle between the *Kirata* and Arjuna. (Fig.5.35) Thereupon, Arjuna engaged the *Kirata* in wrestling and fist fight. (Fig.5.35) Then Arjuna fell unconscious. After a while he recovered and made a clay *linga* of Siva and began to worship. He immediately realized that the *Kirata* was none other than Siva himself. Lord Siva appeared and bestowed him the *Pasupatastra.* (Fig.5.35) The other gods and the Astha Dikpalas also gave him their own special weapons. Having acquired the *Pasupatastra*, Arjuna went to Indra's court where Indra gave him some more weapons.[6] (Fig. 5.36)

The Story of Gangavatarana

The story of *Gangavatarana* is narrated in the *Mahabharata* and several other *Puranas*. Its summary as given in the *Mahabharata* is traced below.[7]

Once Sagara decided to perform the Asvamedha *Yaga*. But Indra stole the ceremonial horse and hid it in sage Kapila's *asrama* without the knowledge of Kapila. Sagara sent his sixty thousand sons to trace the horse. Then they found the horse in the Kapila's *asrama.* Taking Kapila for the thief of the horse they attacked him. The infuriated Kapila burnt all the sixty-thousand sons of Sagara into ashes. Then Sagara asked Amsuman to go the *Patala*. Garuda told him how his sixty thousand brothers lost their lives because of Kapila's curse. Garuda advised him to take the horse with him for the completion of Sagara's *yaga* with the water of the Ganga for their salvation.

Amusuman come back with the *yaga* horse and reported to Sagara what had happened. Then Sagara was succeeded by Amsuman and later by his son Dilipa. But none of them could bring the Ganga on earth.

Bhagiratha went to perform penance. (Fig.5.38) Being pleased with Bhagiratha's penance Brahma offered him boons and said, "The earth will not be able to withstand the descent of the Ganga. You must pray to Siva who alone would be able to stand it".

Bhagiratha started penance for blessings of Siva. Siva agreed to receive the Ganga on his head. (Fig. 5.38) Advised by Brahma Ganga began her descent. Siva enclosed her in the matted locks. Bhagiratha again practiced penance and propitiated Siva who allowed the waters of the Ganga to fall into the *Bindusarovara* and from there it began to flow in seven separate streams.

During its course of journey the Ganga washed away the ritualistic platform and hermitage of the sage Jahnu. The sage got angry on this score drank it off. On the request by the gods, Gandharvas and others, the sage released it through his ears. (Fig.5.39)

Bhagiratha brought the Ganga to the spot where the ashes of Sagara's sons lay. As the ashes of Sagara's sons were watered by the Ganga they were released from Kapila's curse and attained salvation. (Fig. 5.41)

Virataparva

The *Virataparva* covers the story of the *fight of Arjuna in the Goharana.*

The Fight of Arjuna in the Goharana

While spending the last period of their exile as *Ajnatavasa,* the Pandavas were in the palace of the king Virata. After the death of Kichaka at the hands of Bhima, Susarma the king of Trigartas attacked on Matsya kingdom and seized many of Virata's cows by force. King Virata had gone after the Trigartas to recover his cattle. During his absence Duryodhana attacked Virata's kingdom and seized sixty thousand cows of Virata.

Virata was defeated and his son Uttara went to fight against Duryodhana with Brihannla, who was Arjuna in disguise, as his charioteer. (Fig. 5.29) When he entered the battle field Uttara saw the huge army of Kurus led by Karna, Duryodhana, Kripa, Bhisma, Salya, Drona and his son Asvathama. The

prince became frightened and started running away from the battlefield. Brihannala caught him up and asked him to be his charioteer if he was not able to fight.

Then Brihannada and Uttara approached the *sami* tree and collected Arjuna's weapons, where he had hidden his weapons earlier. (Fig.5.54-55) In the ensuing battle, Arjuna defeated the army of Duryodhana which included Drona, Asvatthama, Kripa and Karna.[8]

Bhishmaparva

The *Bhishmaparva* covers the event of *Bhishma Sarasayya.*

Bhishma Sarasayya

On the tenth day of the *Kurukshetra* war, Pandavas began their fight by placing Sikhandin at the front to defeat Bhishma. Arjuna broke the Kuru ranks in the centre of their array. The Salvas, Shakas, the Trigartas, the Kaikeyas and many of the illustrious warriors were afflicted with serious injuries. Then Bhishma alone fought with Arjuna who shot at him with arrows inflicting a fatal injury. Bhishma fell and lay on a bed of arrows. (Fig. 5.30) While Bhishma was laying on bed of arrows, he asked Arjuna to do something to his hanging head. In turn, Arjuna gave a support to the Bhishma's head by shooting an arrow as pillow.[9] After the end of the *Mahabharatha* war Pandavas along with Krishna went to Bhishma and requested him to give a discourse of the *dharma* including *Rajadharma*. (Fig. 5.30)

Salyaparva

The *Salyaparva* narrates the story of *fight between Bhima and Duryodhana*

Fight Between Bhima and Duryodhana

After the Pandavas defeated all the Kaurava kings and their army in battle field *of Kurukshetra,* Duryodhana ran away from the battle field and hid himself with his body upside down in the *Vaisampayana* lake keeping the water motionless by magical power. (Fig. 5.30) The Pandavas came to know

the hidden place of Duryodhana by hunters and came there. When Yudhisthira urged him to come out, he came out of the water and got engaged in the club fight with Bhima and met tragic end.[10] (Fig. 5.30)

The story of Samudramanthana in other Puranas

Besides the *Mahabharata*, the story of *Samudramanthana, Gangavatarana* and *Kiratarjuniya* are mentioned in other *Puranas* with slight changes.

Bhagavatapurana

On account of the curse of Durvasa Indra lost his position. Then he went to Brahma with other gods. Brahma told him to pray to Vishnu. Then gods started to pray to Vishnu. Vishnu appeared and told them to make peace with the *Asuras* and to produce a *amrita* to make themselves immortal. He told them to throw all sets of grasses, creepers, and other medicinal herbs into the sea of milk, and them to make the mount *mandara* the churning of staff.[11]

Matsyapurana

The gods and the demons always fought with each other. Many demons and gods were killed in the battle. But Sukracharya, the *guru* of *Asuras* knew the art of *Mritasanjivini* and immediately brought the dead *Asuras* back to life. But the gods who were killed were stunned. Then gods went to Brahma. He asked them to join with the *Asuras* and churn the ocean which make the gods immortal. The gods went to Vali (Bali) the *Asura* king who agreed to churn the ocean with gods.

The churning went on for a thousand years of the gods. As a result of the churning the moon emerged as a first object. Siva accepted Chandra as an adornment for his forehead. Lakshmi emerged next and was united with Vishnu. *Sura* the goddess of wine and drinking come out next. She was followed by the *Uchchaisrava*. This was appropriated by Indra. *Kaustubha* came out next and was accepted by Vishnu as his adornment. After this *Kalakuta* come out. The gods and demons began to pray to Siva. Siva appeared



and drank the whole of it. Then *Dhanvantari* came out of the ocean with pot containing *Amrita*. The *Asuras* started fight to obtain *amrita*. But Vishnu assumed the form of Mohini and secretly fed the gods with the *amrita*. The gods became immortal. Rahu assumed the form of a god and entered the god's assembly. Surya and Chandra pointed it out to Vishnu. Vishnu cut off Rahu's head with his *chakra*.[12]

Vayupurana

The gods and demons once got together and decided to churn the ocean. But when churning began a poison *Kalakuta* came out. Then the gods and the *Asuras* came to Brahma for their protection. Brahma and the other gods started to pray to Siva. Siva was pleased and swallowed up the poison.[13]

The Skandapurana

When gods and the *Asuras* were churning the ocean, poison emerged and covered the entire universe. The abodes of Brahma and Vishnu were burnt. Vishnu himself became blue-black in complexion because of effect of the poison. Other beings were also blackened and burnt. Then the God Ganesa appealed to Siva to protect the world. Siva then drank the poison for which he is called Neelakantha.

Again a demon named Rahu appeared on the scene. This demon had many heads and he had been frightening the gods with these heads. As soon as Rahu saw Siva, he bowed down before him. But as a punishment for what he had done to the gods, Siva cut off all of Rahu's heads and made a garland for himself and wore it. This is how Siva saved the gods from the threat posed by Rahu.[14]

Varahapurana

Chandra (moon) was married to twenty-seven of Daksha's daughters. However Chandra neglected his other wives except Rohini. The other wives went and complained their Daksha. Dhaksha cursed his son-in-law that he would gradually waste away.

The moon become thinner and vanished entirely on the night of *amavasya*. Medicinal herbs thrive in the presence of the moon. When the moon disappeared, these herbs wilted and lost all their potency. The gods appealed to Vishnu. Vishnu advised them to churn the ocean. Mount *meru* was to be used as the churning rod and the great snake Vasuki was to be used as the rope for the churning.

At the time of churning the juice of the *soma* herb emerged out. This *soma* juice was none other than Chandra. Siva accepted the crescent moon as an adornment for his forehead.[15]

Brahmavaivartapurana

Sage Durvasa once obtained a divine *parijata* flower from Vishnu. The sage presented it to Indra. But Indra placed the flower on the head of his elephant. Durvasa became angry and cursed Indra. As a result, Indra lost his wealth, power and position. Then the *Asuras* started threatening the *Devas* which made Indra to go to Narayana.

Narayana then advised Brahma and the gods to churn the ocean to settle the dispute between the two groups. Gods started churning the ocean. The *Airavata* appeared as the first object at the time of the churning of the ocean.[16]

The Brahmandapurana

The gods and the demons once got together and decided to churn the ocean to obtain *amrita*. But in the process of the churning *Kalakuta* (poison) emerged as a first object. Brahma started praying Siva, he appeared and drank up the poison.[17]

The Story of Kiratarjuniya in other Puranas

Bharavi's Kiratarjuniyam

Here the story of Arjuna's acquisition of *Pasupastastra* is something different, though the beginning part of the story is same. During the fight between Arjuna and Siva in disguise Arjuna was deprived of all his weapons. Then he called him for a fist fight. At one stage, during this fight, the *Kirata*

forcefully flies in the air. Arjuna taking advantage of this situation, catches hold of *Kirata*, with the intention of wrapping him on the ground. Kirata is taken aback with this unexpected act of Arjuna and descends to the ground quickly and clasps Arjuna in a firm hug. When he is pleased with his devotee he reveals his real form and bestows upon him the *Pasupatastra.* Indra and Lokapalas also gifted him their weapons to Arjuna.[18]

In Mattavilasa of Mahendravarman–I

A gipsy Kapalin, who is wandering with a girl through the streets of Kanchi, meets a Buddhist monk and accuses him of stealing of his skull-bowl. Thereupon, a squabble ensues between the two. A *Pasupata* intervenes in the fight and tries to pacify the two. Meanwhile, a mad man appears on the scene with the missing bowl which was carried away by a dog and picked up by the mad man. The *pasupata* leaves the scene, at the end after blessing the reconciled *kapalin* and the Buddhist monk, with the words, "May this feud which kept you asunder till you became reconciled become eternal source of mutual good will and love, like the Kirata's fued with Arjuna.[19] Thus ends the farce. This reveals a fair knowledge of the royal dramatist of *Kiratarjuniyam.*

The Pampa Bharata

In the *Pampa Bharata* Arjuna went to *Indrakila* mountain on the advice of Vyasa for obtaining celestial weapons. He started his penance, Indra came there and asked him to worship Siva with severe austerities. Then Arjuna started his penance for the blessings of Siva. The sages of the Indrakila become very much worried and appealed before Siva. Then Siva sent a *Mukasura* who was in the form of a wild boar to disturb Arjuna's penance. Siva assumed the form of a *Kirata* and Parvati a *Kirati.* The *ganas* formed an army of hunters. When the wild boar started disturbing Arjuna, he shoot an arrow and the animal was killed. Then Arjuna resumed his penance standing on one foot. Siva came with his army, putting his claim on the arrow. Then a fight with weapons ensued between them. Later they got involved in a fist fight. Then Arjuna pushed the *Kirata* down to the floor and caught hold of his neck. The *Kirata*

was pleased with the valour of Arjuna. Arjuna then saw the third eye of Siva. He was astonished. The *Kirata* revealed his real form as Siva and gave him the *pasupatastra*. Parvati gave him *Anjalikastra.*[20]

The story of Gangavatarana in other Puranas

Bhagavatapurana

Sagara had once performed an *asvamedha yaga*. But Indra came and stole the sacrificial horse. Sagara sent his sixty thousand sons to look for it. They found it in the *ashrama* of the Sage Kapila. Indra had hidden it there. They thought that Kapila was the thief and attacked him. But Kapila burnt all of them into ashes.

Then Sagara sent Amshuman to look for his uncles and the lost horse. He found the horse in sage Kapila's *asrama* and began to pray the sage. Kapila returned him the horse and said him, "Your uncles are here, burnt into ashes. There is no way to rescue them except through the waters of the river Ganga."

Amshuman performed a penance to bring the Ganga down to earth. But he did not succeded. Then Bhagiratha performed penance. Ganga agreed to grant him a boon and advised him to pray to Siva. Bhagiratha prayed to Siva and persuaded him to break Ganga's fall. Siva held her on his head before releasing her to the earth. Bhagiratha led Ganga to where his ancestors ashes were and at the touch of the sacred water, they were purified and taken up to heaven.[21]

Vayupurana

After conquering the whole world, king Sagara decided to perform the *Ashvamedh Yaga* to celebrate his victory. When this *Yaga* was performed, he appointed his sons to take care of the horse. These sons insulted the sage Kapila and were burnt into ashes.[22]

Vishnupurana

Vishnupuran brings a minor change in the Ganga episode. The causes of the death of Sagara's sons remain the same as they were burnt down by the

gaze of Sage Kapila. Then Sagara sent Amshuman to trace the horse. Amshuman went to Kapila and began to pray to him and requested him that his uncles might go to heaven. Kapila assured him that his grandson would bring down the river Ganga from heaven. When the waters of the Ganga touch the bones of his uncles, they would ascend to heaven. Accordingly, Bhagiratha brought down Ganga from heaven. The difference in the story is that in former myths it is Indra who is suspected to have stolen the horse but in the present story it is someone who has stolen the horse.[23]

Markandeyapurana

In the *Markandeyapurana* the story is mentioned with some slight changes. According to this *Purana* Ganga flows from the foot of Narayana in three courses to the moon, from whence she fell on top of mount *meru* and then became four streams, the second stream, Alaka-nanda flowed through a forest at the foot of *Meru* over a lake, past some mountains until it reached mount *Himavat*.

There Siva held her and would not let her go. The lord was propitiated by king Bhagiratha with fastings and hymns, and Siva released her. Then she entered the southern ocean in seven streams, and in three streams on the east, inundating as a great river.[24]

Brahmavaivartapurana

King Sagara had two wives- Saivya and Vaidarthi. The first wife had a son and a daughter and the other wife Vaidarthi gave birth to sixty thousand sons. The angry gaze of the sage Kapila burnt the sons of Vaidarthi to cinders. The reason for Kapila's rage is not given in this *purana*. It is said that the princes would be freed and would ascend to heaven when the holy river Ganga flowed over their ashes.

Then Asamanja, Amshuman and Dilipa made a penance to bring Ganga down to earth. But they did not succeed. When Bhagiratha, the son of Dilipa performed a penance Krishna appeared before him. Bhagiratha requested that

Krishna might help in bringing Ganga down to earth. At Krishna's request Ganga appeared. Bhaghiratha sung Ganga's praises and Ganga followed Bhagiratha to the place where his ancestors had been burnt to ashes. At the touch of the water of the Ganga, Sagara's sixty thousand sons were freed and ascended to *Vaikunthaloka*. The difference in the myth is that instead of Siva, the story brings in the role of Krishna in bringing Ganga to the earth.[25]

Brahmapurana

The *Brahmapurana* deals with *Yaga* in a different way. It says that in the course of searching sacrificial horse Sagara's sons reached Kapila's *asrama* and created disturbance to his meditation. He gazed at them in fury and all but four of the sons were burnt to ashes. The four sons who were saved were named Varhiketu, Suketu, Dharmaketu and Panchajana.[26]

Naradapurana

The account in the *Naradapurana* differs slightly from the accounts given in the *Ramayana* and the *Matsyapurana*. In the *Naradapurana* Vishnu appeared before Bhagiratha and asked him to pray to Siva for bringing Ganga. Accordingly, Siva appeared and gave him a boon.[27]

Sculptural Representations of Mahabharata Stories

Ravalaphadi Saiva Cave, Aihole (Fig. 5.1)

This cave is situated to the northeast of the village. It is dedicated to Siva. It comprises a *garbhagriha*, an *antarala* and a *mandapa*.[28] The *garbhagriha* has a rock-cut *linga* along with *pitha*. There are two side *mandapa*s of which one (northern) has a sculpture of Nataraja accompanied by dancing Saptamatrikas. The other one is empty. In the entrance *mandapa* there are sculptures of Ardhanarisvara, Saivadvarapalas, Harihara and Gangadharamurti.

The entrance *mandapa* of the Saiva cave represents the Gangadhara Siva. (Fig.5.8)

Vanaparva

1. In central composition Siva stands in *Samabhanga,*
2. At the right lower Bhagiratha stands on one leg with raised hands.
3. At the left lower Parvati in astonished mood.
4. Above the deity, river goddess Ganga descending from heavens is depicted as *Tripathaga*, proceeding as Ganga, Yamuna and Sarasvati.
5. Below the panel Bhagirtha in kneeling posture.
6. A *gana* holding snake.
7. A man stands holding a *trisula* and *ghanta.*
8. A royal person seated in *Pralambasana.*

Cave – II, Badami (Fig. 5.2)

Cave-II is the second smaller one among the four rock-cut temples at Badami. This north-facing cave comprises a *garbhagriha*, a *sabhamandapa* and a *mukhamandapa.* The wall of the verandah of the cave carries depictions of Bhu-Varaha, Narasimha, Harihara, Vamana Trivikrama etc. The beam of the verandah is decorated with the narrative episodes from the *Mahabharata, Harivamsa*, the *Bhagavata* and *Krishnacharita.*

Banarjee R.D. (1928) ; Soundar Rajan K.V.; (1981) and Padigar S.V.; (2002) have tried to identify the *Samudramathana* scenes.

The *Samudramanthana* story is depicted on the beam of the Varandha, Cave-II of Badami. The story is depicted in five horizontal panels. It proceeds from right to left.

Adiparva

PanelI (Fig. 5.9)

1. Anantasayana with Brahma.
2. Behind him stand three figures with their hands in *anjali-mudra*, i.e. gods requesting Vishnu to reviving their glory.

3. Garuda is standing near Vishnu's head.

4. Beyond Anantasayana's feet *ayudhapurushas* are depicted, namely *Nandaka, Kaumodaki, Panchajanya* and *Sudarsana.*

5. Beyond them are four male figures are shown i.e. the *Asuras* Madhu and Kaitabha.

6. The *ayudha-purushas* are scaring away these demons.

Panel 2 (Fig. 5.10)

1. Vishnu seated on a throne, to his left Garuda stands with folded hands.

2. To Vishnu's right stands Siva leaning on Nandi. Further to his left are Brahma and two male figures.

3. To the right of the kingly person Brahma and musicians are shown.

4. At the extreme left of the panel Indra approaching the kingly person, i.e., gods approaching to the court of Bali, the king of demons, to appease him and to purpose churning of the ocean of milk by joint effort.

Panel 3 (Fig. 5.11)

1. Gajalakshmi seated on lotus at the centre.

2. On her either side elephants are depicted.

3. To the right of the Gajalakshmi Varuna, Kubera, Vishnu, Indra, Brahma are depicted.

Panel 4 (Fig. 5.12)

1. Gods and demons Churning the ocean of milk to obtain *amrita.*

2. At the centre on a tortoise is placed the *Mandara* mountain.

3. Vasuki the great serpent, is made a churning rope.

4. Gods led by Vishnu and Brahma take tale side of Vasuki and demons take head side.

5. The sitting figure on *Mandara* mountain is Vishnu.
6. The small horse is *Uchchaisravas*.
7. The dwarfish figure to the right of the tortoise is probably *Dhanvantari.*

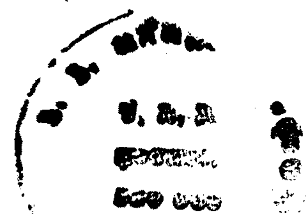
Panel 5 (Fig. 5.13)

1. The last panel depicts the final battle between the gods and demons for *amrita.*
2. In the right half of the panel are *Asuras* fleeing the battle field and in the right half victorious gods.
3. On the gods' side are Varuna, Yama, Indra and other gods with their hands raised in *pataka-hasta*, suggesting victory.
4. At the centre Vishnu holds up the *amritaghata.*
5. To his immediate left is a severed head and below it a beheaded body about to fall down. This is apparently Rahu, whose head was severed by Vishnu for deceitfully consuming *ambrosia.*[29]

The panel depicting concecration of Gajalakshmi by gods seems to be connected with the royal identity of the cave as its position corresponds to that of the *garbhagriha*. However in the panel the theme is linked also with slaying of the demon Mahisha at the request of Gods. In addition to this the emergence of Sri Lakshmi at the time of churning of milk ocean connects it with the narrative theme. Thus this representation seems to convey multiple meanings by its location.

Cave – III, Badami (Fig. 5.3)

This is the largest cave in Badami. It consists of a *garbhagriha*, a *sabhamandapa* and a *mukhamandapa*. It is also the only dated cave temple in Badami. There is an inscription in the cave.[30] It records that in Saka 500 (i.e., 578 A.D.) this cave dedicated to Mahavishnu, was constructed by Mangalesa, a great devotee of Vishnu. It also states that this excellent cave was excavated by putting in unsurpassed artistic labour. A village named Lanjisvara (modern



Nandikesvara) was granted to it for maintaining worship. An interesting aspect of the inscription is that Mangalesa wished that all the merit accruing from this should go to his beloved elder brother Kirtivarma-I.

The walls of the verandah are decorated with major sculptures of Bhuvaraha, Narasimha, Harihara, Vamana Trivikrama, Vishnu etc. There are narrative friezes carved on the beams of the verandah. They illustrate the episodes from the Samudramanthana, Krishnacharita, the story of Garuda etc.

The *Samudramanthana* narratives are depicted on the lintels of the Varandha of the Cave –III of Badami.[31] The story is depicted in six panels. It proceeds from west to east.

Adiparva

Panel 1 (Fig. 5.14)

1. Gods led by Brahma, Siva and Vishnu discuss with demons about churning the ocean of milk.

Panel 2 (Fig. 5.15)

1. Demons fail to balance the *Mandara* mountain in the ocean of milk, while gods attempt to churn.
2. Discussion among gods – Vishnu, Brahma and Siva.
3. Demons try to churn while gods attempt to balance the *Mandara.*

Panel 3 (Fig. 5.16)

1. Gods and demons churn the ocean of milk by balancing the *Mandara* on Tortoise.

Panel 4 (Fig. 5.17)

1. Garuda carrying away *amritaghata* for freeing his mother Vinata from Kadru's bondage.
2. The western half of the panel depicts gods along with Varuna guard *amritaghata.*

3. Gods, fearing advent of Garuda, protect the *amrita* by cordoning.

Panel 5 (Fig. 5.18)

1. Garuda with *amritaghata* is pursued by Indra.
2. Gods, continue to pursue garuda while Garuda placing the pot on a stand completes his mission.
3. A snake attempts to climb up the stand to reach the pot.
4. To the left of Garuda stands Indra.

Panel 6 (Fig. 5.19)

1. Final battle between gods and demons.
2. Gods led by Indra comprising Varuna, Yama, Agni and Soliders.
3. Defected demons fleeing the boy the field.

North face

1. Near the *Mandara* is a small seated figure. Probably she is Sri.

Mahakutesvara Temple, Mahakuta (Fig. 5.4)

The northern *adhisthana* of the Mahakutesvara temple represents the Bhishma on sarasayya. (Fig. 5.20)

1. The upper part of the panel depicts the war scene. It suggesting the fight between Bhishma and Arjuna.
2. Below the war scene Bhishma lying on the bed of arrows.
3. Yudhisthira and Arjuna seated and hearing the discourse of Bhishma.

Visvabrahma Temple, Alampur (Fig. 5.5)

At the entrance of the *gudhamandapa* wall depicts the Gangadhara a form of Siva. (Fig. 5.21)

Vanaparva

1. Siva stands placing his right leg on Nandi.

2. In the lower part Bhagiratha performing Penance.
3. Bhringi is shown in flying posture. Behind Siva's left leg there is a dog.

Svargabrahma Temple, Alampur (Fig. 5.6)

This is a *sandhara* temple facing the east. It comprises a *garbhagriha antarala*, *gudhamandapa* and a *mukhamandapa*. There is an inscription on the entrance of the *gudhamandapa*[32] It states that the temple was caused to be constructed by Lokaditya-Ela-Arasa in honour of the queen of Vinayaditya. The exterior of the temple is richly decorated with the sculptures of Ardhanarisvara, Harihara, Bhikshatana Siva, Lingodbhava, Tripurantaka etc. The temple is assigned to the latter half of 7th Century A.D.

On the eastern side of the *gudhamandapa* of the Svargabrahma temple depicts the Gangadhara form of Siva (Fig. 5.22).

Vanaparva

1. Siva stands placing his right leg on Nandi.
2. In between his legs Bringi is depicted dancing.
3. To the left of Siva stands an *ascetic* performing penance obviously Bhagiratha.
4. To his left sits an astonished lady obviously Ganga.

Virupaksha Temple, Pattadakal

Sivaramamurti C., (1957), Annigeri A.M., (1960), Nagaraja Rao M.S.,(1979) and Radcliffe C. E., (1981) have tried to identify the *Mahabharata* scenes found in the Virupaksha temple. However some of the scenes have required unidentified. The *Mahabharata* scenes found in the temple are as follows.

1. The *gudhamandapa* of the Virupaksha temple, Pattadakal, depicts the story of *Samudramanthana*[33] (Fig. 5.23).

Adiparva

Pillar No. 1

North face (Fig.5.23)

In semicircular frame Gods and demons churning the ocean of milk.

1. Gods and demons churning the ocean of milk.
2. Serpent, Vasuki is made a churning rope.
3. Gods take tale side of Vasuki and demons take head side.
4. Goddess Lakshmi is emerging from the ocean of milk.
5. *Kamadhenu, Airavata, Uchchaisrava* have emerged from the ocean of milk.

Pillar No.11

East face (Fig. 5.24)

1. At the centre of the panel Kadru and Vinata are seated.
2. At the extreme left Kadru and Vinata are shown.
3. A worried lady seated bellow a tree, infront of her a male figure sits with folded hands suggesting the Garuda asking her mother Vinata about her slavery.

East face (Fig. 5.25)

1. At the extreme left Vinata seated below a tree, Garuda giving assurance to her release from Kadru slavery.
2. Garuda requesting Kadru to release his mother.
3. Birth of the nagas.

South face (Fig. 5.26)

2. Garudas fight with gods and goddesses.
3. Garuda brings *amrita* to bribe nagas to release his mother from bondage.

The *Mahabharata* scenes are depicted on a pillar no.9 in the *gudhamandapa*. The senses are depicted on all the four faces of the pillar. The narration starts on west face.

Pillar No. 9.

West Face (Fig.5.27)

Panel 1

1. Death of Pandu[34]

Pane 2

1. War scene.

Virataparva

North face (Fig. 5.28)

Panel 1

1. The Kauravas capturing the cows.
2. Fight between Arjuna and Duryodhana, Uttara in Arjuna's chariot.

Panel 2

1. Bhishma saluting Krishna before the commencement of the war.
2. Karna and Salya fighting with Arjuna.

Panel 3

1. Karna and Salya fights with Arjuna

East face (Fig. 5.29)

1. Brihannala in chariot, Uttara as a charioteer.
2. Krishna and Arjuna in chariot.
3. Fight between Salya and Yudhisthara.

Sabhaparva

South face (Fig.5.30)

Panel 1

1. Game of Dice between Yudhisthira and Duryodhana.
2. Draupadi and the other Pandavas stand behind Yudhisthira.
3. Duryodhana wins Yudhisthira's servants, cows, horse, chariot etc.[35]

Bhishmaparva

Panel 2

1. Bhishma standing in chariot, Arjuna's arrows piercing on him.
2. Bhishma lying on bed of arrows. The wounded and fallen elephants and soldiers around him.
3. The Pandavas are seated and hearing the discourse of Bhishma.

Salyaparva

Panel 3

1. Duryodhana hiding in *Vaisampayana* lake.
2. Pandavas stand on the bank of *Vaisampayana lake* and invite him to fight.
3. Gadayuddha of Bhima and Duryodhana.
4. Krishna and the Pandavas witnessing the fight.[36]

Pillar No. 6

East face (Fig.5.31)

Panel 1

1. Arjuna seated before Dharmaraja, whose hands are in *anjali-mudra.*
2. To the left of Dharmaraja Bhima, Nakula and Sahadeva are seated.
3. Dharmaraja's discussion with Bhishma.

Panel 2

1. Bhima stands with his right hand resting on *gada.*
2. His attendants stands behind him holding umbrella in their hands.
3. Arjuna in chariot behind him stands an attendant holding umbrella in his hand.

Pillar No.13

East face (Fig.5.32)

1. Arjuna's fight with Karna and Salya.

South face (Fig.5.33)

1. Five Pandavas in discussion.
2. Arjuna in chariot.

On a pillar no.4 in the *gudhamandapa* of the Virupaksha temple the Kiratarjuniya theme is depicted.[37] The story is depicted on all the four faces of the pillar and starts from eastern face. It proceeds from left to right.

Vanaparva

East face (Fig.5.34)

1. Below a tree two male figures are seated, i.e. Indra advising Arjuna to perform penance directed towards Siva.
2. Arjuna performing penance standing on one leg.
3. Arjuna shoots a arrow on the boar. Below the boar *muka-davana* is shown in human form.
4. At the extreme right end *Kirata* has shot of a arrow on the boar from its backside.
5. To the next of *Kirata* stands a dog and *Kirati* with his baby in her arms.

North face (Fig. 5.35)

1. Fight between *Kirata* and Arjuna with bows and arrows.

2. Wrestling between Arjuna and Siva, Parvati stands behind Siva.
3. Arjuna receiving the *Pasupatastra* from Siva Parvati also seated behind Siva.

South face (Fig.5.36)

1. Arjuna leaving the forest with the help of Matali, who was Indra's charioteer.
2. *Apsaras* receiving Arjuna. They hold *Purnakalasa* in their hands.
3. Arjuna seated in a court of Indra.

West face (Fig.5.37)

1. The return of Arjuna to the forest in his chariot. Four huts are depicted behind his chariot.
2. Arjuna showing his weapon to Dharmaraja and his other brothers also carrying the weapons obtained from the other gods.

On a pillar no.11 in the *gudhamandapa* of the Virupaksha temple the *Gangavatarana* episodes are depicted.[38] The *Gangavatarana* episodes are depicted on all the four sides of the pillar and proceeds from left to right.

Pillar No.11

East face (Fig. 5.38)

1. Siva stands leaning on Nandi, stretching out his hair for receiving Ganga.
2. Parvati stands to his left.
3. To the left of Parvati Ganga is shown in human form.
4. To the right of Siva Bhagiratha is performing penance.
5. Ganga is shown in human form.

South face (Fig. 5.39)

1. Sage Jahnu sitting in his *asrama* and drinking the Ganga water from his *Kamandalu.*
2. Ganga emerging from his right ear.
3. Bhagiratha again performing penance standing on one leg, praying to Jahnu by letting out Ganga.
4. Ganga is standing in human form.
5. Ganga is entering forest in the form of river. Aquatic animals, monkeys, trees and mountains are also depicted.
6. River Ganga following Bhagiratha. Bhagiratha is standing on one leg.

West face (Fig. 5.40)

1. Elephant is being pushed by the force of the river.
2. The horse is trying to run away.
3. Bhagiratha is sitting on a raised *pitha.* On his left side stands a man. To his right Ganga is shown in human form.

North face (Fig. 5.41)

1. Seven person sitting amidst the ashes. They are surrounded by flames.
2. Ganga is shown in human form. A man is standing beside her. It suggests that Ganga has touched the ashes of the sons of Sagara.
3. To the next of it *asrama* is depicted, apparently it is Kapila's *asrama* in the *patala.*
4. Behind the *asrama* Bhagiratha is performing penance.

Mallikarjuna Temple, Pattadakal

Annigeri A.M; (1960); Radcliffe C. E.; (1981) and Nagaraja Rao M.S.; (1979) have tried to systematically identify the *Mahabharata* scenes found in the Mallikarjuna temple. However some sences have remained unidentified.

The *Mahabharata* scenes are depicted on a *gudamandapa* of the Mallikarjuna temple pillars as follows.

The southern face of the pillar No. 2 in the *gudhamandapa* of the Mallikarjuna temple at Pattadakal represents the *Amritamanthana* theme.[39]

Adiparva

Pillar No. 2

South face (Fig.5.42)

1. In semi-circular panel Lakshmi emerging out from the ocean.

Panel 1

1. *Devas* and *Asuras* churning the ocean.

Panel 2

1. Fight between *devas* and *Asuras* for obtaining *amrita.*[40]

The southern face of the pillar no. 16, in the *gudhamandapa* of the Mallikarjuna temple represents the episode of *Gaja-Kachchapa Yuddha.*[41] It proceeds from left to right.

Pillar No. 16

South face (Fig. 5.43)

1. Sage Kashyapa, the father of Garuda is seated below a tree.
2. Garuda asking him for food.
3. Garuda devouring with Vibhavasu and Supratika in a pound who are in the form of tortoise and elephant.

Pillar No. 10

East face (Fig. 5.44)

1. In a semi-circular frame Pandu seated on a bench. To his left Kunti and Madri are also seated.
2. Pandu shoots an arrow at a deer (Kindama-*rishi*)

3. Another deer curiously observing the incident.

4. The next compartment depicts the desire of Pandu.[42]

West face (Fig. 5.45)

1. Pandu and his queens Kunti and Madri are seated in front of an *asrama*. Three *rishis* are also seen.

South face (Fig. 5.47)

1. Discussion of Pandavas.

Pillar No. 12

North face (Fig. 5.46)

Panel 1. Pandavas seated in court, musicians are celebrating victory ceremony.

Panel 2. Draupadti witnessing dance and music.[43]

On a pillar in the *gudhamandapa* of the Mallikarjuna temple depicts the Kiratarjuniya theme.[44] It is depicted in three panels.

Vanaparva

Panel 1 (Fig. 5.47)

1. Arjuna seated below a tree. His *gandhiva* bow is tied to the tree, along with a quiver full of arrows. It suggests that he has arrived on the *Indrakila parvata.*

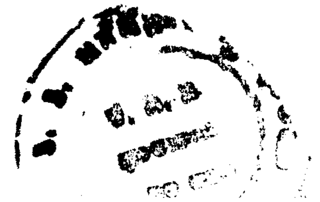
2. Arjuna performing penance, standing on one leg.

3. Arjuna has shot arrow on a boar which has pierced through the mouth of the boar.

4. Below the boar Mukadavana is shown in human form.

5. Behind the boar *Kirata* shoting an arrow on the boar.

6. Behind the *Kirata* stands a dog and *Kirati* with a baby.



Panel 2 (Fig. 5.48)

1. Arjuna and *Kirata* facing each other with bows and arrows.
2. *Kirati* stands behind Arjuna. She observing the fight with astonishment.
3. Wrestling between Arjuna and Siva. Behind him Parvati stands in her real form.

Panel 3

1. Arjuna obtaining *pasupatastra* from Siva and Parvati. The other gods bestowed their weapons to Arjuna.

Papanatha Temple, Pattadakal

The only serious attempt of identifying the *Mahabharata* scenes on the Papanatha temple at Pattadakal has by Annigeri A.M. and Nagaraj Rao M.S.

Vanaparva

The northern and eastern walls of the Papanatha temple carry depiction of the Kiratarjuniya theme.[45] The theme starts from the northern wall and proceeds from right to left.

1. Arjuna performing penance standing on one leg. The upper part depicts the trees in *Indrakila parvata*. (Fig. 5.49)
2. Arjuna shooting an arrow on a boar damaged. Below the boar *Mukha-danava* is shown in human form.
3. *Kirata* also shooting an arrow on the boar. (Fig. 5.50)
4. To the next of it stands *Kirati* with his baby in her arms. There are two dogs are shown below. (Fig. 5.50)
5. Wrestling between the *Kirata* and Arjuna. (Fig. 5.51)
6. In the lower part *Kirata* has fallen down on the right lap of the *Kirati*, Arjuna sits on him. (Fig. 5.52)
7. In the upper part Siva and Parvati seated on Nandi and bestowing *Pasupatastra* to Arjuna. (Fig. 5.52)

The northern exterior wall of the Papanatha temple depicts the Gangadhara form of Siva. (Fig. 5.53)

1. Siva stands in *tribhanga*. The upper and lower portions of the panel are damaged.
2. Parvati stands to his left.
3. Ganga is shown in the form of women is descending on Siva's head.
4. At the lower right Bhagiratha in penance.

Above him there another seated *ascetic,* who is apparently be Jahnu.

Virataparva

The lintels of the *gudhamandapa* of the Papanatha temple contain the *Mahabharata* scenes, which proceed from left to right. They are as follows.

1. Return of Draupadi and Pandavas. (Fig. 5.54)
2. Arjuna collecting his weapons from *Sami* tree. (Fig. 5.55-56)
3. Four *rishis* seated on a *pitha* infront of the *asrama*. (Fig. 5.57)
4. Pandavas are seated. (Fig. 5.58)
5. Arjuna in chariot. Behind him two soldiers are seated on an elephant.
6. Arjuna and Krishna in chariot. (Fig. 5.59-60)
7. Fight between Bhima and Bhagadatta (Fig. 5.61-62)
8. Krishna and Arjuna in chariot.[46] (Fig. 5.63)

On a pillar in the *Mukhamandapa* of the papanatha temple depicts the *Mahabharata* scene. (Fig. 5.66)

1. Arjuna and Krishna in Chariot.
2. Arjuna and Krishna are stands in chariot, theree *apsaras* watching the incident curiously.

On a pillar in the *Mukhamandapa* of the Papanatha temple delineates the *Mahabharata* scenes. (Fig. 5.67)

1. Arjuna stands in chariot and shooting an arrow on enemies.

Kasivisvesvara Temple, Pattadakal (Fig. 5.57)

The Kasivisvesvara temple stands on the north side of the Mallikarjuna temple. This east facing temple comprises a *garbhagriha*, a *gudhamandapa* and a *mukhamandapa*. The superstructure of the temple is of *rekhanagara* form.[47] The pillars in the *gudhamandapa* carry the depictions of *Krishnacharita*, Vamana-Trivikrama, Harihara, Ardhanarisvara, Andhakasurasamhara, Gajasurasamharamurti of Siva, *Girija-Kalyana*, Tripurantaka Siva, Ravana lifting mount Kailasa etc. The *mukhapatti* bears the figure of Nataraja. The temple may be assigned in the latter half of the 8th Century A.D.

On a pillar in the *mandapa* of the Kasivisvesvara temple at Pattadakal represents the theme of Gangadhara Siva. (Fig. 5.68)

Vanaparva

1. At the right lower Bhagiratha performing penance in standing on one leg.
2. At the center of the panel Siva stands leaning on Nandi and stretching out his hairs with his right hand.
3. Parvati stands to his left in astonishment.
4. To the right of Bhagiratha elephant is being pushed by force of the river. At the left below *gana* beating drum and other two are in happiest mood. Ganesh is also shown here. At the upper part on either side the *gandarvas* are shown with *Patakahastha,* suggesting the victory of the god.

Observation on Mahabharata Episodes Depicted

The episodes from the *Mahabharata* depicted in the early Chalukya context cover aspects of the various *parvas,* in particular *Adiparva, Sabhaparva, Vanaparva, Virataparva, Bhishmaparva* and *Shalyaparvas*. The less known episodes like *Gajakachchapayudda*, and the story of Garuda also figure in the narration. On the whole, the depictions clearly suggest that the artists are very conversant with various episodes and subsidiary episodes

contained in the *Mahabharata*. The *Gangavatarana* story, found meticulously depicted on the pillar of Mallikarjuna temple at Pattadakal, reveals the extent to which the artists were acquainted with small details. The Ganga is regarded as the most sacred of the Indian rivers even today. During the time of the Chalukyas the regional rivers had come to be considered sacred like the Ganga itself. Places like Pattadakal and Aihole, where the river Malaprabha took a turn towards the north, came to be considered as *tirthas* because the sacred Ganga flowed in the northern direction.

Bhagiratha who was able to bring down the Ganga from the heavens was a descendent of Solar race to which the Iksvakus belonged. Chalukyas in their later genealogical accounts claimed their origin to the renowned throne of Ayodhya, the seat of Ikshvaku kingdom.[48] Bhagiratha did a great job of obtaining salvation to his predecessors by bringing the Ganga down to the earth. The fact that Gangadharamurti of Siva obtains in good numbers in Chalukyan context suggests the popularity of the theme during the Chalukyas. This was probably because their predecessor Bhagiratha had been responsible for this unparalleled achievement of sanctifying the earth. Ganga and Yamuna adorned the door frames of the most of the post 650 A.D. Chalukya temples. In addition to this, Sivacharyas from the north like Jnanasivacharya are known to have come to the Deccan during this period. Jnanasivacharya hailed from Mrigathanikahara on the northern bank of the Ganga.[49] Probably these two reasons account for the frequent occurrence of Gangavatarana theme in the Chalukya context.

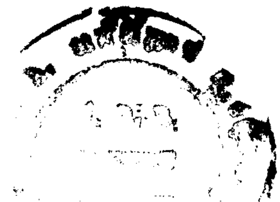
A second theme which is represented frequently is the *Kiratarjuniya*. The presentation of this theme in Chalukya context is noteworthy. For one thing the theme suggests the *Pasupata* affinity of these temples. Interestingly unlike the well known story of Kirata and Arjuna occurring in the *Mahabharata* and Bharavi's *Kiratarjuniya*, the depictions in Chalukya context conform to its regional version. Siva Kirata here gets defeated by Arjuna. This version is known from the earliest Kannada kavya titled *Vikramarjunavijaya* or

Pampabharata belonging to 10th century, authored by Pampa. Among the other themes curious episodes like *Samudramathana*, *Gograhana*, Bhishma on *Sarasayya,* the final fight between Bhima and Duryodhana are noteworthy.

The *Mahabharata* has been considered as a *Itihasa* (History) with purpose. It is believed to contain "everything that is found in the world". As such it is an encyclopaedia of ethics and morality. The popularity of the *Mahabharata*, along with the *Ramayana* suggests that its stories were not only entertaining, but proved to be lessons in ethics. No wonder, one can surmise that the religious leaders of the contemporary age used them on an extensive scale, irrespective of the Hindu sect they belonged too. It has been suggested recently that the Saiva temples of Alampur and Pattadakal may belong to the *Kalamukha* branch of the *Pasupatas.*[50] We may perhaps consider the *Kalamukha-Pasupatas* as the principal perpetrators of the two great Indian epics.

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List of illustrations

5.38 Bhagiratha performing penance, on a pillar in the *gudhamandapa* Mallikarjuna temple, Pattadakal.

5.39 Sage Jahnu releasing water from his ear, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.40 Elephant is being pushed by the force of the river, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.41 Sagaras sons are seated in amidst the ashes, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.42 Gods and demons churning the ocean, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.43 *Gaja-Kachchapa* Yuddha, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.44 The curse of Pandu, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.45 Pandu seated infront of a *asrama* with his queens, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.46 Pandavas seated in the court, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.47 Discussion of Pandavas on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.48 Kiratarjuniya episode, on a pillar in the *gudhamandapa*, Mallikarjuna temple, Pattadakal.

5.49 Arjuna performing penance, on the northern exterior wall, Papanatha temple, Pattadakal.

5.50 Kirata shooting an arrow, on the northern exterior wall, Papanatha temple, Pattadakal.

5.51 Wrestling between Arjuna and Kirata, on the northern exterior wall, Papanatha temple, Pattadakal.

5.52 Siva and Parvati bestowing *Pasupatastra* to Arjuna, on the eastern wall, Papanatha temple, Pattadakal.

5.53 Gangadhara Siva, on the northern exterior wall, Papanatha temple, Pattadakal.

5.54 Return of Draupadi and Pandavas, on the lintel, Papanatha temple, Pattadakal.





Fig. 5.1



Fig. 5.2



Fig. 5.3



Fig. 5.4



Fig. 5.5



Fig. 5.6



Fig. 5.7



Fig. 5.8



Fig. 5.9



Fig. 5.10



Fig. 5.11



Fig. 5.12



Fig. 5.13



Fig. 5.14



Fig. 5.15



Fig. 5.16



Fig. 5.17



Fig. 5.18



Fig. 5.19



Fig. 5.20



Fig. 5.21



Fig. 5.22



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Fig. 5.23



Fig. 5.24



Fig. 5.25



Fig. 5.26



Fig. 5.27

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3



Fig. 5.28

1

2

3



Fig. 5.29



Fig. 5.30



Fig. 5.31



Fig. 5.32



Fig. 5.33



Fig. 5.34



Fig. 5.35



Fig. 5.36



Fig. 5.37



Fig. 5.38



1

2

Fig. 5.39



Fig. 5.40



Fig. 5.41



Fig. 5.42

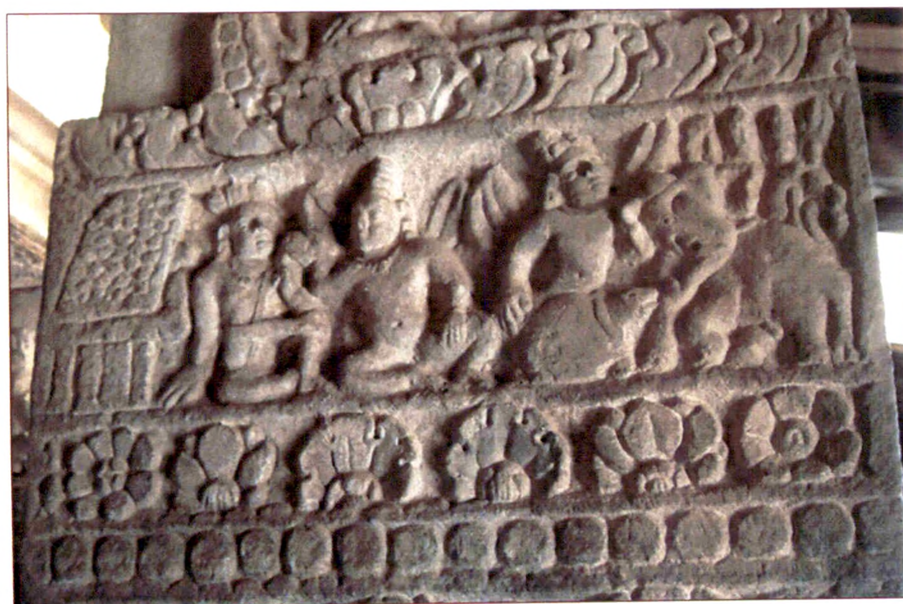


Fig. 5.43



Fig. 5.44



Fig. 5.45



Fig. 5.46

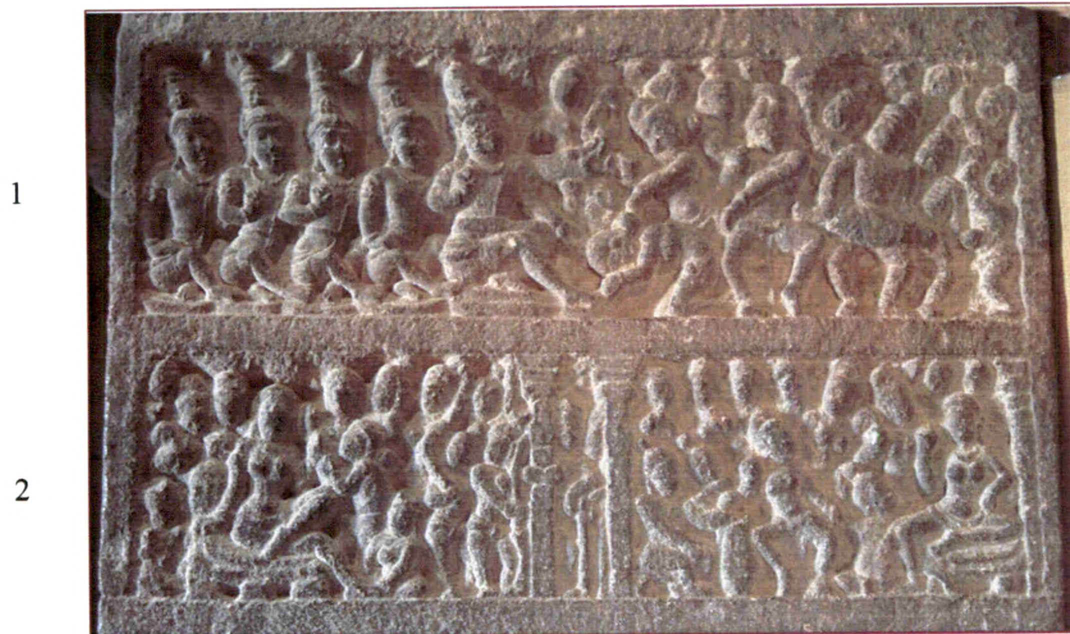


Fig. 5.47



Fig. 5.48


Fig. 5.49


Fig. 5.50


Fig. 5.51


Fig. 5.52


Fig. 5.53


Fig. 5.54


Fig. 5.55


Fig. 5.56


Fig. 5.57


Fig. 5.58


Fig. 5.59



Fig. 5.60



Fig. 5.61



Fig. 5.62



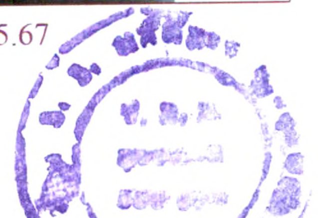
Fig. 5.63


Fig. 5.64


Fig. 5.65


Fig. 5.66


Fig. 5.67



Chapter – 6

THE AVATARAS OF VISHNU

The Chalukya period was significant for the history of Vaishnava religion. Some of the early rulers of this dynasty are explicitly described as *Parama-bhagavata*[1] i.e., the devout worshippers of Vishnu. In fact Mangalesa as well as Polekesi II are described as such. Therefore, it is not surprising that the two early caves in Badami (Cave II and III) as also the two temples in the northern fort were dedicated to one or the other form of Vishnu. The temples dedicated to Vishnu in post 650 A.D. period are only a few. However for the study of the Vaishnava narrative themes both Vaishnava as well as Saiva shrines are of utmost importance. Accordingly, some of the *avataras* of Vishnu as well as other themes related to greatness of Vishnu are found on Chalukya temples. This chapter will examine the *avataras* of Vishnu in the Chalukya context.

The Story of Varaha Avatara of Vishnu

Varaha, the boar, is less the third of Vishnu's ten incarnations. The story of Varaha *avatara* is narrated in *Ramayana, Mahabharata, Harivamsapurana, Kumarasambhava of Kalidas, Bhagavatapurana, Vishnupurana, Skandapurana, Padmapurana, Naradiyapurana, Varahapurana, Matsyapurana, Lingapurana, Sivapurana, Brahmandapurana, Brahmapurana and Vishnudhrmottarapurana.* The narratives related to Varaha *avatara*, ocuring in different works are summarised below.

Taittiriya Samhita

Once the earth was submerged in the water. Prajapati went to deep water to uphold the earth. He entered the deep water assuming the form of a boar and brought to the surface, earth on his tusks.[2]

The Mahabharata

In the *Kritayuga*, Lord Vishnu was Yama. Under his sway there died not a creature, while the births were as usual, animals and human beings also increased. As a result of dense population, the earth sank down a hundred *yojanas*. The Earth goddess prayed Narayana to lighten her load. Narayana assuming the form of a boar with one tusk raised the earth with another hundred *yojanas* to accommodate the growing animals and human beings.[3]

The Ramayana

It is said that earth was full of water in the beginning of the creation. It was during this period that Brahma arose. Then Brahma assumed the form of a boar and raised up this earth and later created the whole world.[4]

Harivamsapurana

Once the whole earth was submerged in the water. Lord Vishnu, assuming the form of Varaha, raised it up to its proper place on the tusk.[5]

Kumarasambhava

At the end of the kalpa the earth was submerged in the water. Vishnu assumed the form of Varaha and enter the deep water. Then he raised up the earth with his tusks, while the *Saptarishis* were resting in the tusks of the Varaha.[6]

The Bhagavatapurana

Once the whole world was full of water, while Manu and Shantarupa told Brahma that they did not have any place to live in. Then he prayed to Vishnu. A little boar came out from his nose. Within seconds, the boar grew up as huge as an elephant. Thereupon the boar entered the ocean and went all the

way down into the netherworld and there it discovered the earth. The boar raised the earth with its tusk and brought it up from the ocean. In the water an *asura* named Hiranyaksha tried to fight with boar. But Vishnu killed the *asura* with his *Sudarsana chakra.*[7]

The Vayupurana

At the end of the last *kalpa*, the universe was flooded with water. Vishnu slept on the water as long as Brahma's night lasted. When Brahma's day dawned, he wished to embark on the process of creation. But there was no palce for created beings to live. Then Vishnu assumed the form of a huge boar and entered the water and began to search for the earth. He found the submerged earth and raised it up to its proper place on this tusk.[8]

The Vishnupurana

Once the whole earth was submerged in the water. Narayana assumed the form of a boar and went to the nether land, there he found the earth and raised it up. Then all the gods and goddesses prayed god Narayana.[9]

The Lingapurana

Hiranyaksha defeated the gods and took them away to netherland. Gods started to pray to Vishnu. Hiranyaksha used to live under the water and Vishnu entered the water assuming the form of a boar. Then he killed Hiranyaksha and raised the earth and laid it on the top of the water.[10]

The Kurmapurana

At the end of the *Padmakalpa* the universe was submerged in water. Vishnu slept on the waters. Thus he slept for a thousand *Mahayugas*. Then Brahma decided to start creation afresh, but the earth was submerged in water. He requested Vishnu to bring the earth up from under the water.

On the request of Brahma, Vishnu assumed the form of boar and went to the underworld. He discovered the earth there and raised her up on the tusks of the boar and kept it on top of the water.[11]

The Skandapurana

Once Jaya and Vijaya were cursed by Vishnu in *Vaikuntha.* Thereafter they were born as Hiranyaksha and Hiranyakashipu on earth. Then Hiranyaksha conquered the whole world. Owing to his disturbance earth goddess went underworld. Then Vishnu assumed the form of Varaha and raised up the earth with his tusk.[12]

The Agnipurana

Hiranyaksha performed a penance. Brahma was pleased. He granted him a boon that he would be invincible in battle. Then Hiranyaksha defeated the gods and conquered heaven. He also defeated Varuna, the god of ocean. But the *asura* king Hiranyaksha was not particularly fond of the earth. He started to live in Varuna's palace under the ocean. So he hurled the earth into the ocean.

Thereupon gods went to Vishnu and prayed that the earth might be brought back from the depths of the ocean. Then, Vishnu assumed the form of a boar and entered the ocean. Vishnu and Hiranyaksha fought for many years. But finally Hiranuaksha was killed by the boar with tusk. Then the boar raised the earth up.[13]

The Varahapurana

When the earth sank to the underworld, the earth goddess by reciting Kesava *stuti,* requested Lord Vishnu to save her. On hearing the earth's request, Vishnu assumed the form of a gigantic boar. The boar was six thousand *yojanas* wide. Then it entered the ocean to rescue the earth. The boar discovered the earth in the underworld and raised her up on his tusks.[14]

The Sivapurana

Once Hiranyaksha abducted the earth and went to *patala* (netherworld). Then Vishnu assumed the Varaha form and killed Hiranyaksha and protected the earth.[15]

The Padmapurana

Jaya and Vijaya were the servants of Vishnu in *Sveta Dvipa*. One day devotees of Vishnu came to meet him, but Jaya and Vijaya did not allow them to meet Vishnu. For this reason devotees cursed them to born on earth. Later they were born on the earth as Aditi's sons Hiranyaksha and Hiranyakasipu.

Hiranyaksha was very strong. Once with his thousand arms he took away the earth to netherworld. The goddess appealed to Narayana. Narayana assumed the form of a boar and killed Hiranyaksha with his tusks. Then he raised up the earth and laid it on suitable place.[16]

Besides the myths in the *Puranas* the iconographic texts mention the iconography of *Varaha*. These are briefly described here.

Vaikhanagama

Adivaraha should be have four hands, with *sankha* and *chakra* in his upper hands. He place his right leg on the Naga's hood. A left hand supports Bhudevi's legs while the remaining hand is thrown around the waist of Bhudevi. The devi should be shown in *anjali- mudra*.[17]

Agnipurana

The right hand should carry the *sankha* and the left hand either a *padma* or Lakshmi. Lakshmi should be shown as seated upon the left elbow of the god.[18]

Vishnudharmottarapurana

Nrivaraha should stands on four armed Adisesha, Adisesha's hands are to be in the *anjali-mudra*, while the other two hands should carry the *hala* and *musala*. Earth goddess rests on Varaha's left arm. Varaha holds *sankha, padma*, *chakra* and *gada*.[19]

Silparatna

Nrivaraha should have *gada*, *padma* and carry Bhudevi on the tusk. One of his legs should rest on Adisesha and the other on *kurma*. The goddess is

seated on the left elbow of Varaha, with a *Nilotpala* in her hand. One of the two right hands of the god rests on the hip.[20]

Matsyapurana

The Mahavaraha holds *padma* and mace in his hands. The goddess earth is seated on his left arm holding a *padma*. His right hand is placed on his hip. One of his leg rests on the *kurma* and the other on the hood of *sesha*.[21]

Skandapurana

The four armed Varaha carries *abhaya* and *varada mudra*, the remaining two hands carry *chakra* and *sankha*.[22]

Scuptural Representations

Ravalaphadi, Saiva Cave, Aihole

The north wall of the *antarala* of Saiva cave (Fig. 6.7) depicts the Bhu-Varaha form of Vishnu.[23] The four armed Varaha carries *Katyavalambita* and *chakra*, while both the left hands are engaged in supporting the goddess. The *sankha* is shown on the background on the left side. Varaha holds up the earth goddess by her feet. She is sitting on the left bent hand of the diety. To the left, below *Nagadevatas* are seated in *anjali-mudra*. The panel represents the monoscenic mode of narrative technique.

Cave -II, Badami (Fig. 6.8)

Bhuvaraha with his left leg bent and placed on the *padma* above the *sesha* whose hands are in *anjali-mudra*. Nri-Varaha holding Bhudevi on his left hand as she stands on the *padma* with her right hand resting on the muzzle of the god throwing her weight on his face. A fair of Gandharva couples floats above the god praising his feat. Nri-Varaha with his four hands carries *chakra* and *shankha* in upper hands. The right lower hand on *Katyavalambitahasta* and the left one supporting the legs of Bhudevi on a *padma*.[24]

Cave -III, Badami (Fig.6.9)

The four armed Varaha placed his left leg on body of Nagaraja who is accompanied by his queen. Bhudevi stands on *padma* supported by front left hand of Varaha. Varaha carries *katyavalambita hasta*, *chakra*, *sankha* and Bhudevi stands on *padma*. Her right hand resting on shoulder of the Varaha. Above the Varaha there are two pairs of gandharvas, probably they are in the attitude of praise the god. To the right of the Varaha stands Naga female *chauri-bearer*. Nagaraja and his queens raised their face upwards. It suggests that they observing the Varaha lifting Bhudevi from the ocean. This is a monoscenic mode of narrative technique.[25]

Malagitti Sivalaya, Badami (Fig. 6.10)

The four armed Varaha stands on ground. Bhudevi stands in front left hand of Varaha, her right hand resting on face of the Varaha. Varaha placed his left leg on the body of Nagaraja, who accompanied by his queen. His upper hands carries *chakra* and *sankha* respectively.

Durga Temple, Aihole (Fig. 6.11)

The Northern *Devakoshtha* of the Durga temple at Aihole bears the image of Bhu-varaha.[26] This panel represents the Varaha *avatara* of Vishnu. The four-armed Varaha lifts up Bhudevi on his proper left arm and supports her feet on his left rear hand. His right hand rests on hip while the upper right hand carries *chakra*. The *sankha* is shown in the background. His left leg is placed on the body of Nagaraja, his hands are in *anjali-mudra*. Bhudevi is seated on Varaha's left arm, her right hand rests on his shoulder and places her left hand near her check apparently in a mood of astonishment.

Visvabrahma Temple, Alampur (Fig.6.12)

This is a damaged representation of four armed Varaha.[27] His head is lost. Varaha is shown facing to his right and seated in *alida* posture of his four arms the lower right is placed on the *gada*, while upper right elbow supports the goddess Prithvi. The left arms seem to have held a *sankha* and supported

the *pitha* of Parvati. The left upper hand held probably a *sankha*. The folded right leg is placed on body of Naga.

Sangamesvara Temple, Pattadakal (Fig. 6.3)

The earliest of Chalukyan *Dravidian vimana* style temple at Pattadakal is the Sangamesvara temple. This is a east facing *Sandhara* temple. It consists of a *garbhagriha* an *antarala*, a *gudhamandapa* and an open *mukhamandapa*. The temple is a *nagara-jati-vimana*. It was begun by Vijayaditya (696-733 A.D.) and left unfinished probably owing to his death. The temple was dedicated to god Vijayesvara. The temple may be assigned to the end of Vijayaditya's reign. The pillars in the *mandapa* have label inscriptions.[28] These inscriptions mention the names of Chalabbe, Bhodamma etc. who caused the pillars of the *mandapa* of the temple to be made. The exterior *koshthas* of the temple depict the sculptures of Bhuvaraha, Gajasurasamharamurti of Siva, Andhakasurasamhara etc.

The eastern wall of the Sangamesvara temple depicts the Varaha theme.[29] (Fig. 6.13) This unfinished panel represents the Varaha *avatara* of Vishnu. Four armed Varaha lifts up Bhudevi with his left arm. Varaha turns his face towards right. He carries *chakra* and *sankha* in his upper hands. The sculpture is not much decorative.

Kontigudi, Aihole

The temple is situated on the northwest in the Kontigroup. This east facing temple comprises a *garbhagriha*, and a large *mandapa*. There is a *Kakshasana* around the *mukhamandapa*. The ceiling of the *mandapa* is decorated with the sculptures of Brahma, Siva and Anantasayana Vishnu. The exterior southern *Koshtha* of the *garbhagriha* bears the image of Nataraja.

The pillars on the southern side of the temple represents the sculptures of Ardhanarisvara, Gajasurasamharamurti of Siva and Narasimha killing Hiranyakasipu. The temple may assign to C. 730-735 A.D. or early 8th century A.D.

The *Kapota* of the Northern wall of Kontigudi depicts the Bhu-Varaha theme.[30] (Fig. 6.14) Badly damaged panel represents the Varaha *avatara* of Vishnu. Four armed Varaha stands on the ground and lifts up Bhudevi with his left arm. The other details are not clear.

Huchchappayya Gudi, Aihole

Huchchappayya temple stands near the Malaprabha river to the south of the village Aihole. It is elaborately decorated with sculptures. This west facing temple comprises a *garbhagriha*, *gudhamandapa* and a open *mukhamandapa*. Over the *garbhagriha* is a *rekha-nagara sikhara*.[31] The exterior *koshthas* are decorated with the sculptures of Gajasurasmharamurti of Siva, Narasimha killing Hiranyakasipu and Mahishasuramardini. The temple may have been built during the regin of Vijayaditya around 730 A.D. On a pillar in the *mukhamandapa* of the temple is an inscription[32] which states that "in *Jambudvipa,* in the art of building of temples, there has been none in the past who equaled Narasobba nor would there be any in the future." This Narasobba was apparently the architect of the temple.

On the beam of the Huchchappaya Gudi depicts[33] (Fig. 6.15) the four armed Varaha lifts up Bhudevi with his left arm. The face of the Varaha and Bhudevi are damaged. Varaha raises his face upwards. The remaining hands carries *chakra* and *sankha* respectively.

Panchalingesvara Temple, Kelur (Fig.6.16)

The western wall of the Panchalingesvara temple at Kelur depicts the Varaha image.[34] Four armed Varaha lifts up Bhudevi with his left arm. The upper hands carries *chakra* and *sankha.* Varaha raised his face towards the sky. His right leg firmly placed on the ground and his left leg is placed on the head of the Nagaraja, whose hands are in *anjali-mudra.*

Virupaksha Temple, Pattadakal (Fig.6.17)

On the eastern wall of the Virupaksha Temple depicts the Varaha *avatara* of Vishnu.[35] Four armed Varaha firmly placed his left leg on the

ground and he placed his right leg on the head of the Nagaraja, whose hands are in *anjali-mudra*. Varaha lifts up Bhudevi with his right arm. *sankha* is depicted in the wall. Varaha's face turns towards right.

Virupakshesvara Temple, Mahakuta (Fig.6.5)

Situated on the west side of the *Vishnu-pushkarini*, this temple faces the east and consists of a square sanctum and an open *mukhamandapa* with *kakshasana*. The superstructure of the temple is of *rekha nagara* form. The exterior *koshthas* bear the images of Bhuvaraha, Harihara and Ugra Narasimha. The temple probably dates from the 8th Century A.D.

The Southern wall of the Virupaksha temple depicts the Varaha *avatara* of Vishnu.[36] (Fig. 6.18) Varaha placed his left leg on the head of Nagaraja, who is accompanied by his queen and his hands are in *anjali-mudra*. Bhudevi is seated on the raised left arm of Varaha. His remaining hands carry *chakra* and *sankha*.

Bhutanatha Group, Badami (Fig.6.19)

The panel represents the Varaha lifting Bhudevi. Four armed Varaha stands on the ground. Bhudevi seated on the elbow of the Varaha, her right hand resting on the face of the Varaha. The upper hands carries *chakra* and *sankha* respectively.

On a pillar of the small shrine, Jyotirlinga group, Aihole (Fig.6.20)

On a pillar of the *mukhamandapa* of the small shrine in the Jyotirlinga group Aihole represents the Bhu–Varaha form of Vishnu. The four armed Varaha lifts up Bhudevi with his left arm. His right lower hand is in *Katyavalambita*. The upper right hand carries *chakra*, while the upper left hand carries *sankha*. His right leg is firmly placed on the ground and the left leg is placed on the body of Nagaraj whose hands are in *anjali-mudra*.

Penal kept in the Archaeological Museum, Aihole (Fig. 6.21)

The panel represents the Varaha *avatara* of Vishnu. The four armed Varaha lifts up Bhudevi with his left arm. The right lower is on

Katyavalambita. The upper right hand carries *chakra*. His right leg is firmly placed on the ground while the left leg is placed on the body of Nagaraja whose hands are in *anjali-mudra.*

Papanatha Temple, Pattadakal (Fig. 6.22)

The northern exterior wall of the papanatha temple at Pattadakal depicts the Bhuvaraha form of Vishnu. The panel is badly damaged. The two armed. Varaha lifts up Bhudevi on his left arm, while the right hand carries *chakra.*

Kasivisvesvara Temple, Pattadakal (Fig.6.23)

At the entrance of the *Gargbhagriha* of the Kasivisvesvara temple depicts the Varaha *avatara* of Vishnu.[37] Two armed Varaha stands on the ground. The right hand is in *katyavalambita*, while the left arm raised upwards to lift up Bhudevi, but Bhudevi is not depicted here.

The Story of Narasimha Avatara of Vishnu

Narasimha *avatara* is the forth of Vishnu's ten incarnation. The *vedic* texts, the several *puranas* and the *upapuranas* narrate the story of Narasimha *avatara* of Vishnu.

Harivamsapurana

The first detailed account of the Narasimha *avatara* is mentioned in *Harivamsapurana* is as follow:[38]

The *Asura* king Hiranyakasipu performed a penance and obtained boons from Brahma. After obtaining boons he became very strong and a terror to the world. While all the gods appealed to Brahma who directed them to god Vishnu. When Vishnu assumed the form of Narasimha and went to the court of Hiranyakasipu and tore out the entrails of the demon by his sharp claws.

The Bhagavatapurana

Hiranyakasipu's brother Hiranyaksha was killed by Vishnu in his Varaha *avatara*. In order to retaliate Hiranyakasipu performed a penance. Brahma pleased and gave him boons that he could not be killed by God, man or

beast by any weapon known to man, during the day or night inside his palace or outside it not on the earth or in the sky. Thus obtaining the boon the great *asura* became head of all the three worlds.

Hiranyakasipu had a son named Pralhada. He was the great devotee of Vishnu. For that reason the *asura* started threatened his son and subjected him to all kinds of terrible punishments. But pralhada did not stop praying Vishnu. Hiranyakasipu challenged his son Pralhada to show Vishnu, in one of the pillar of his palace, Vishnu revealed himself as the ferocious man-lion bursting out of that pillar. Then he tear the demon's entrails with his claws which were not weapons, during dusk which was not day or night and seated upon the threshold of the palace which was not neither inside or outside.[39]

Vayupurana

Hiranyakasipu performed a penance. Pleased by his penance Brahma granted him boons. Then *asura* became the leader of the whole three worlds. Then he started to threatened the gods and goddess. Then Vishnu in the form of man-lion killed Hiranyakasipu. He was torn by means of claws.[40]

The Padmapurana

The story narrated in the *Padmapurana*[41] resembles the story mentioned in the *Bhagavatapurana* with slight changes. In *Bhagavatapurana* Hiranyakasipu obtained boons from Brahma while here the boons were granted by Rudra.

Brahmandapurana

Hiranyakasipu obtained a boon from Brahma. He became very haughty by these boons, Vishnu in the form of man-lion, brought the death to Hiranyakasipu.[42]

The Vishnupurana

Hiranyakasipu had obtained a boon from Brahma. On the strength of this boon, he conquered the three worlds. He had a son named Pralhada.

Pralhada had sent away to study with his *guru*. On a vacation he came home with his *guru*. Hiranyakasipu just asked what his son had learnt.

Then Pralhada replied him to I have learnt to pray to God Vishnu, hearing the words of his son, Hiranyakasipu ordered *daityas* to gave punishments to Pralhada. While Pralhad prayed god Vishnu. Vishnu assumed the form of a man-lion and killed Hiranyakasipu.[43]

Matsyapurana

Hiranyakasipu performed a penance for eleven thousand years. Brahma pleased and granted him boons. After obtaining the boons, he started to threatened all the gods. Then gods appealed to Vishnu. Vishnu took the help of *'omkara'* and went to the Hiranyakasipu's palace. There he assumed the form of Narasimha. The *asura* king ordered the *asura*'s to kill him. But he defeated all the *asura*'s. Thereupon Hiranyakasipu attacked on Narasimha. Narasimha tore up the entrails of Hiranyakasipu.[44]

Kurmapurana

Hiranyakasipu pleased Brahma through his prayers and granted him a boon. Then he became invincible and started oppress the world. The gods and sages went to Brahma. But Brahma told them to pray to Vishnu. Brahma led the gods and the sages requested to Vishnu to kill the demon Hiranyakasipu.

Hiranyakasipu had four sons named Prahrada, Anuharada, Samhlada and Hlada. The four sons of *asura* fought with son born to Narayana, Prahrada used *Brahmastra*, Anuhroda *Vaishnavastra*, Samhrada *Koumaraastra* and Hrada *Agneyasthra*. But these could not do Vasudeva with anger Hiranyakasipu kicked him on his chest and he fled in pain to Vishnu.

Thereupon Vishnu assumed the form of man-lion. The *asura* ordered to Prahrada to kill the man-lion. But prahrada and his brothers defeated by Vishnu. Then Hiranyakasipu sent his brother Hiranyaksha to fight against Vishnu. Hiranyaksha used several weapons on Vishnu. While Prahrada realized that he was none other than Vishnu. He started to pray to Vishnu. He requested

his brothers, uncle and father not to fight with Vishnu. But Hiranyakasipu would not listen. In his form of Narasimha *avatara*, Vishnu tore Hiranyakasipu's chest with his claws.[45]

Brahmapurana

In *Kritayuga* Hiranyakasipu was an enemy of the *Devas*. He made a penance and obtained boons from Brahma. None could curse him. He could not be killed by any weapons. Then he started to threatened the gods. Gods went to Vishnu. Then Vasudeva assume the form of man-lion and killed the *asura* with his single hand.[46]

The Lingapurana

Hiranyakasipu had a son named Pralhada. He was the great devotee of Vishnu. Hiranyakasipu hated Vishnu. Vishnu who had killed his brother Hiranyaksha. For that reason Hiranyakasipu told his son to did not worship Vishnu. But Prahlada would not listen. He continued to pray to Vishnu.

While Hiranyakasipu instructed his soldiers to kill Pralhada. But all were failed due to the blessings of the Lord Vishnu. While this was going on Vishnu appeared and assumed the form of man-lion. Narasimha grabbed hold of Hiranyakasipu and steal the demon with his claws.

After killing Hiranyakasipu Vishnu did not give up his form of lion. The lion raged everywhere in the universe and started threatening to destroy everything. Then the gods led by Brahma, went to meet Siva on mount *Mandara*. Siva assured the gods that he would take care of Narasimha.

Then Siva created Virabhadra from his own body. Virabhadra went to Vishnu and requested him to give up his form. While Vishnu attacked on Virabhadra. Virabhadra assumed the form of a half deer and half bird. Then he grasped Vishnu and rose up into the sky. He flung Vishnu down repeatedly on the ground and picked him up again and killed Vishnu. He cuts off Narasimha's head and skinned the pelt. Narasimha's pelt is worn by Siva as clothing.[47]

The Agnipurana

Hiranyakasipu had a brother named Hiranyaksha. He was killed by Vishnu. In order to retaliate Hiranyakasipu performed a penance and obtained a boon from Brahma. After getting the boons Hiranyakasipu conquered all the three worlds and kicked the gods out of heaven. When gods prayed to Vishnu. Vishnu promised them to kill Hiranyakasipu.

Hiranyakasipu had a son named Pralhada. He was the great devotee of Vishnu. Then Hiranyakasipu tried to persuade his son. That did not work and he tried to kill him by all means. One day Hiranyakasipu asked Pralhad to where is Vishnu and show me him. While Pralhada pointed to a pillar inside the palace. When Hiranyakasipu kicked the pillar and it broke it into two pieces. From that pillar Vishnu emerged in his form of half-man and half-lion. He caught hold of Hiranyakashipu and placed him across his thighs. He tore the chest of Hiranyakasipu with his claws.[48]

Sivapurana

After the death of Hiranyaksha his brother Hiranyakashipu performed a penance. Brahma appeared and gave him a boon, he should not have fear of death from weapons and he should not die in heaven or on earth, at night or in day time. Then Hiranyakasipu started to destroy the three worlds and defeated all the gods. Indra and the other gods approached Vishnu. Vishnu assumed the form of man-lion and entered the city. Hiranyakashipu started fight against Vishnu. The man-lion seized the *daitya* and placed him on the knee, tore and scratched in the chest by the clams.

On hearing the death of his brother, Hiranyakasipu become angry on Vishnu. He made a penance and obtained a boon by Brahma that he should not be killed by any creations by Brahma. Thereupon Hiranyakashipu oppressed Brahmins and his son Prahlada. Then Vishnu in the form of man-lion came out from a pillar in the hall at dust. The *daitya* has placed on the lap of Narasimha who tore open his stomach with his claws and killed him.[49]

The Garudapurana

The *Garudapurana* refers only the incident of killing of Hiranyakasipu, the brother of Hiranyaksha, by Vishnu in Narasimha *avatara* to protect Pralhada his devotee.[50]

Naradapurana

The story of Narasimha is mentioned in the *Naradapurana* is as follows;

After getting boon from brahma Hiranyakasipu started to threaten all the gods. While he saved the world from the tyranny of Hiranyakasipu and protected his devotee Pralhada. To save his devotee Pralhada, Vishnu manifested in the pillar as half lion half man and killed Hiranyakasipu on his lap with his nails.[51]

The Varahapurana

There is a passing reference to Narasimha incarnation of Vishnu in this *purana*. When Hiranyakasipu became haughty because of boon, he was destroyed by Vishnu in the form of man – lion.[52]

Saurapurana

Hiranyakasipu was the eldest son of Diti. He got the boon from Brahma and started to threaten all the gods and goddesses. All the gods appealed Vishnu. Then Vishnu assumed the form of half-man and lion and went to the city of *Daityas*. The four sons of Hiranyakasipu including pralhada fought with Narasimha. While Pralhada came to know that he was Vishnu. Then he told the *daityas* and his father not to fight. But the *Asura* fought with Narasimha for three hundred years. At last Narasimha tore the *asura* with his claws.[53]

Vishnudharmottarapurana

Hiranyakasipu performed a penance and obtained boons from Brahma. After getting boons he started to threatened the gods. Then Vishnu assumed the form of man-lion and entered the assembly hall of Hiranyaksha and tore out the entrails of the *asura*.[54]

Shree Devi Bhagavatamahapurana

Vishnu assumed the form of a man-lion to protect the goods. He killed Hiranyakasipu with his claws. [55]

There are various texts which describes the iconography of Narasihma is mentioned in *Harivamsapurana, Vishnudharmottarapurana* and the *Vaikhanasagama.*

Harivamsapurana

In *Harivamsa*[56] the image of Narasimha described as tear open the demon with his sharp nails and holding in his hands the *vajra*, *sula* and *khadga.*

Vishnudharmottarapurana

The image of Narasimha has strong shoulders, waist and neck. The middle part of the body and belly are lean. He has the force of lion and the body of a man and his face is haloed. He is an *alidha* pose. His face and mane are flamboyant. He is to be represented as tearing the bosom of Hiranyakashipu with his sharp claws.[57]

Vaikhanasagama

His back hands carry *chakra* and *shankha*. The front hand is in *abhaya* or *Varada* pose. The folded left leg is supported on the *simhasana* while the right leg hangs down. The sharp curved teeth are distinctly visible in the mouth of Narasimha.[58]

Matsyapurana

According to the *Matsyapurana*[59] the image of Narasimha is to be eight handed with the face of the lion having thick mane. He should be shown as tearing out the entrails of the demon. Their legs should be interlocked and the demon should be shown attacking the god with *kadga* and *khetaka.*

Agnipurana

The four armed Narasimha should hold *gada* and *chakra*. The remaining two hands should be engaged in tearing open the entrail of Hiranyaksipu and

wearing them round his shoulders. In the same chapter again there is a description of Narasimha image with four hands. The upper two hands carries *chakra* and *sankha* and the other two are engaged in tearing open the entrails of the demon.[60]

Vaikhanasagama

The description of Girija and Kevala Narasimha is given in *Vaikhanasagama.*[61] Girija Narasimha is a single figure of the deity seated on a *padmasana* in the *Utkutika* posture wearing *yogapatta*. It may have two or four arms. In the latter case the upper right hand holds *chakra* and the upper left the *sankha*.

However the *shilparatna*[62] describes as *chakra* and *sankha* should be shown near the stretched hands while upper hands should hold *gada* and *padma*.

Sculptural Representations

Cave –I, Badami (Fig. 6.1)

There are four rock-cut cave temples at Badami all carved into rock outcrops in the southern Ranamandala quarter of the town. Two of them are dedicated to Vishnu, one to Siva and the other to Jina. The first cave faces the north. It consists of a *garbhagriha*, a *sabhamandapa* and a *mukhamandapa.*[63] There is a small subsidiary shrine in the western side. It enshrines the sculptures of Ganesa, Kartikeya and Mahishasuramardini. The *antarala* wall depicts the sculptures of Ardhanarisvara, Harihara and Nataraja. The beam of the verandah depicts the theme of *Girijakalyana*.

On a Pillar in Cave –I, at Badami depicts the Narasimha *avatara* of Vishnu[64] (Fig. 6.24). The four armed Narasimha is seated in *sukhasana* held with *yoga-patta.* The right lower hand is placed on the right knee and the left lower hand on the left thigh. To the right, prahlada stands with his hands in *anjali-mudra*, while to the left side stands Garuda with folded hands. It suggests that both pralhada and Garuda in the forms appearing the god. The upper hands carries *chakra* and *sankha* respectively. A *padma* adorns his head.

Cave - III, Badami (Fig. 6.25)

Wall Relief in Cave –III, Badami represents the Narasimha form of Vishnu.[65] The four armed Narasimha carries *phala* or *salagrama*, *chakra*, *sankha* and resting on *gada*. There is a *padma* over his head. To the right of Narasimha is Prahlada. The dwarf *asura* stands in astonished raising upwards his head, while Garuda stands in left side. He is shown in human form and wearing *Kiritamukuta*. At the upper corner of the panel two pairs of gandharvas are depicted *sankha*, *chakra* are shown in human form.

Cave -III, Badami (Fig. 6.26)

On the lintel at the East end of the Varandhah Cave -III at Badami depicts the Narasimha form of Vishnu. Narasimha killing Hiranyakasipu. Hiranyakasipu is on his lap and he is engaged in the ripping out the enrtails of the *asura* with his lower hands on his either side the attendants of Hiranyakasipu are attacking on him.

Upper Sivalaya, Badami (Fig. 6.25)

The northern *devakostha* of Upper Sivalaya contains the Narasimha *avatara* of Vishnu.[66] The eight armed Narasimha is in the act of killing Hiranyakasipu. There are four *asura*s are depicted on the every corner of the panel and they are trying to attack on Narasimha. But these *asura*s were subdued by one of the hands of the god. The remaining two hands are engaged in tearing out the entrails of the demon. The left hand holds the *asura*'s leg.

Malagitti Sivalaya, Badami (Fig. 6.28)

The *kapota* of the Malagitti Sivalaya, Badami depicts the Narasimha *avatara* of Vishnu. The panel represents the Yoga-Narasimha or Girija Narasimha form of Vishnu.[67] The four armed Narasimha is seated in *Utkutikasana* on a *padma pitha* and he is shown in *yogic* form. His cross bent legs being held by *yoga patta*. The upper two hands carries *chakra* and *sankha* respectively.

Durga Temple, Aihole (Fig.6.29)

The southern *devakoshtha* of the Durga temple has a sculpture of Kevala Narasimha.[68] The four armed Narasimha stands in *dvibhanga*. There is a lotus over his head. He is richly decorated with ornaments. The lower right hand rests on a *gada*. While the lower left is *Katyavalambita*. The upper right and left hands carry *chakra* and *sankha* respectively. There is a *padma* over his head. It suggests the wealth of knowledge.

On a pillar in the inner *mukhamandapa* of Durga Temple represents the four armed Ugra Narasimha emerging from the pillar[69] (Fig.6.30). He tears out the entrails of Hiranyakasipu with his hands, while the remaining two hands hold *chakra* and *sankha*. There is a lotus crown over his head. The *Bhagavatapurana* narrates the Narasimha as emerging from pillar.

Visvabrahma Temple, Alampur

The *kapota* of the Visvabrahma temple Alampur depicts the Ugra Narasimha form of Vishnu. The panel is damaged. The four armed Vishnu is in the act of killing Hiranyakasipu.

Huchchappayyagudi, Aihole (Fig. 6.31)

The *devakoshtha* of Huchchappayyagudi at Aihole represents the *Ugranarasimha* form of Vishnu.[70] The four armed Narasimha is in the act of killing Hiranyakasipu. He is ripping the bossom of Hiranyakasipu with his claws. The remaining two hands carries *chakra* and *sankha* respectively. He wears a *kirita*. Hiranyakasipu carries *gada* and *khetaka* in his hands.

Virupaksha Temple, Pattadakal (Fig. 6.35)

On a pillar in the southern *mukhamandapa* of Virupaksha temple depicts the Narasimha form of Vishnu. The panel represents the process of subduing Hiranyakasipu by Narasimha. Narasimha is fighting with Hiranyakasipu. His two hands are engaged in fighting with the *asura*. Hiranyakasipu carries *khadga* and *khetaka* respectively in his hands.

On the Prastara of Virupaksha Temple, Pattadakal (Fig.6.33)

On the *prastara* of Virupaksha temple depicted the *Sthanaka* Narasimha is in the act of killing Hiranyakasipu who is lying on the left thigh of Narasimha. The lower two hands are engaged in tearing out the stomach and the upper hands carries *chakra* and *sankha* respectively.

Virupaksha Temple, Pattadakal (Fig. 6.34)

On the west wall of the southern *mukhamandapa* of Virupaksha temple Ugra-Narasimha is depicted in process of ripping out the entrails of Hiranyakasipu. Hiranyakasipu is lying on the lap of Narasimha. Siva is depicted above the Narasimha.

Kontigudi, Aihole

The pillar in the entrance of the mandapa represents the Narasimha killing Hiranyakasipu. The panel is badly damaged. The four armed Narasimha carries sankha in his upper left hand, while with the lower left hand holds Hiranyakasipu. The two right hands are damaged.[71]

Mallikarjuna Temple, Pattadakal (Fig. 6.32)

On a pillar of the *gudhamandapa* of Mallikarjuna temple depicts the Narasimha form of Vishnu.[72] The six armed Narasimha placing his right leg on a *asura*. None of the arms restains the attributes. One of his right hand pushing down the *asura*. Narasimha is fighting with Hiranyakasipu.

Mallikarjuna Temple, Aihole (Fig.6.4)

This is a *nirandhara* temple which faces the east and comprises of a *garbhagriha*, a *gudhamandapa* and a *mukhamandapa*. The exterior wall of the temple is simple. The *ruchaka* pillars in the *mandapa* depict the sculptures of Girija Narasimha, Nataraja etc. The *garbhagriha* carries over it a *phamsana sikhara*. It furnishes an early example of *phamsana* temple form. It dates from the latter half of 7th Century A.D.

On a pillar in the Mallikarjuna temple at Aihole depicts the Girija Narasimha form of Vishnu.[73] The two armed Girija Narasimha is seated in

sukhasana. The *yajnopavita* is shown in the form of *yogapatta sankha* and *chakra* are depicted in the space near the shoulder of deity are noteworthy.

Virupaksesvara Temple, Mahakuta (Fig.6.36)

The *devakostha* of Virupaksesvara temple bears the image of Ugra Narasimha.[74] This panel represents the Ugra Narasimha form of Vishnu. The four armed Narasimha is engaged in the act of killing Hiranyakasipu. The rear hands carry *chakra* and *sankha*. Hiranyakasipu is lying on the thighs of Narasimha. He carries *khadga* and *khetaka* in his hands. The two chief hands are damaged. Above the Narasimha there is a flying gandharva.

Mudimallikarjuna Temple, Mahakuta (Fig. 6.38-39)

The northern *adhisthana* of the temple represents the theme of Narasimha killing Hiranyakasipu. The theme is depicted on the horizontal panel in the *kantha* part of the *adhisthana*. It proceeds from left to right.

Panel 1.

1. Narasimha is seated in *sukasana* with other gods and goddesses.

Panel. 2

1. The *Sthanu* Narasimha is in the act of killing Hiranyakasipu. The upper two hands carries charka and sankha respectively. Hiranyakasipu is lying on his thigh. He is ripping the bossom of Hiranyakasipu with his claws.

   To the next of it depicts the war scene.

Sangamesvara Temple, Kelur

The *devakoshtha* of the Sangamesvara temple of Kelur contains the image of Ugra-Narasimha. Ugra Narasimha is in the act of tearing out the stomach of Hiranyakasipu with his lower hands. The upper right hand carries the leg and the upper left hand carries the head of Hiranyakasipu. Hiranyakasipu is lying on the lap of the Narasimha. He carries *khadga* and *khetaka* in his hands respectively.[75]

Archaeological Museum, Badami (Fig.6.42)

The panel kept in the museum at Badami depicts the Girija Narasimha form of Vishnu.[76] The four armed Girija Narasimha is seated in *sukhasana* with left leg bent. He carries in hands *varada, sankha, chakra* and resting on left knee respectively. There is a *padma* over his head.

Bhutanatha group, Badami (Fig.6.40)

On a boulder near the Bhutanatha group at Badami there is depiction of the image of Narasimha. The *Sthanu* Narasimha is in the act of killing Hiranyakasipu. The upper right and left hands carries *chakra* and *sankha* respectively. The lower two hands are engaged in ripping open the bossom of Hiranyakasipu. The *asura* is lying on the thighs of Narasimha.

Mahakuta (Fig.6.43)

Kept near the tank in Mahakutesvara temple at Mahakuta. This badly damaged figure of Narasimha seated in *sukhasana.* It is decorated with the yajnopavita and hara. The hands are mutilated. The presence of the yajnopavita is noteworthy. It suggests the continuation of the earlier tradition of carving two-armed Narasimha images.[77]

Papanata Temple, Pattadakal (Fig. 6.41)

The exterior wall of the Papanatha temple at Pattadakal represents the theme of Narasimha killing Hiranyakashipu. The panel is badly damaged.

The Story of Vamanavatara

Harivamsapurana

Bali was performing an *asvamedha yajna.* Vishnu come there in the guise of Vamana. Bali welcomed him and asked what boon he would like. Vamana asked him three footsteps of land. Bali's *guru* Sukracharya and his grandfather Prahlada arrived him to not grant anything. But Bali agreed to donate the three footsteps of land. But as soon as the boon had been granted, the Vamana began to expand in size. With one step he measured the whole

earth and with the second step he took the whole of heaven. Then he asked Bali, where to place the third step. Bali said him to place his third step on his head. Then Vamana placed his foot on the head of Bali and sent him to *Patala*.[78]

The Bhagavatapurana

Bali was performing an *asvamedha* sacrifice. Vamana carrying with him his umbrella, sacred staff and *Kamandalu* entered the *yajnasala* of Bali (Fig.6.43). Bali welcomed him and requested him to ask for a gift. Pleased to tell us what we should do for. Vamana asked him to grant three steps of land. Sukracharya had seen through Vishnu's game and he tried to restrain Bali. But Bali would not listen to his *Guru*. Thereupon Vindyavali and Bali came there to wash Vamana's feet. (Fig.6.44) Bali washed the feet of the Vamana and sprinkled waters on his head. When Bali made the gift of three pieces of land dwarf Vamana transforms into a gigantic form of Trivikrama (Fig. 6.44). He covered the earth of Bali with one foot; with the second foot he covered heaven. When there was no space for third step. Bali asked him to place his third step. Then Garuda bound Bali with the *Varunpasha* (Fig.6.47). After being bound with the *Varunpasha* Bali lost his splendor and asked him to place his third step on his head. Then Bali went to *patala*.[79]

Kurmapurana

Bali wanted to perform a *yajna*. When Vishnu came to know of this, he came to the place of *yajna* assuming the form of a Vamana. Then he begged him to grant three steps of land. Bali, agreed and washed the feet of Vamana and sprinkled that water on his head. Vamana transformed into a gigantic form of Trivikrama. He sent Bali to *patala*.[80]

Matsyapurana

There was a demon named Vali who was descended from Hiranyakashipu. He defeated gods and drove them out of heaven. Once he

organized a *yajna.* Vishnu came to attend the sacrificial ceremony in the guise of Vamana. Sukracharya was Vali's *guru.* He saw through the trickery that was involved and realized that the dwarf was none other than Vishnu. Sukracharya advised him to Bali that he should not grant what the dwarf asked for. But Bali would not listen. He welcomed Vamana with offerings. And ask him to what you want. Vamana replied I ask for as much of land as can be covered in three of my footsteps. Bali gave him the grant. Vamana assumed the gigantic form. He covered one of the three worlds. Then he sent Bali to *Patala.* As for heaven, it was returned to Indra.[81]

Vamanapurana

Bali wanted to perform a *yajna.* Vaman came to visit the ceremony. Bali's *guru* Sukracharya said him to Vishnu has been born as the dwarf son of Kashyapa and Aditi. He is coming to attend your *yajna.* Be careful of what you promise to grant him. But when the dwarf arrived Bali offered to grant him whatever he wanted. Vamana asked him to three footsteps of land. Bali granted him the boon. But as soon as the boon was granted the Vamana assumed gigantic form. He covered the entire universe and sent Bali to *patala.* Then Vishnu returned the heaven to Indra.[82]

Naradapurana

To destroy *asura* king Bali Vishnu was born as a son of Aditi who was known as Vamana. Bali had begun a *yajna.* Vishnu came there in the form of Vamana. Bali's *Guru* Sukracharya realized that the Vamana was none other than Vishnu. He said Bali to not to grant him a boon or promise him anything as Vishnu had came to deceive him. But Bali didn't listen and asked Vamana to tell him how he could serve him. Then Vamana asked him three foot steps of land for his prayers. But as soon as the boon had been granted, Vamana started to increase in size. He placed his first step on heaven and the second on the earth. The third step was placed on *Brahmaloka.* But in the process a lot of water emerged from the centre of the universe. These waters washed Vishnu's feet and poured down on mount *Sumeru.* Thus they formed the holy river

Ganga. There upon there was no place left for Bali. Then Vishnu granted him the boon that he could live in the underworld.[83]

Skandapurana

After defeating Indra, Bali performed ninety-nine *asvamedha yajnas* and was about to perform the hundredth. On the occasion of the *yajna,* Vamana came to Bali's court. Bali paid his respects to the Vamana and asked him what donation he would like to have. Vamana asked him three footsteps of land to build a hut. Sukracharya warned Bali that Vamana is really Vishnu and that he should grant him nothing. But Bali didn't listen. As soon as the boon had been granted, Vamana began to expand in size. With one footstep he covered the entire earth. With the second footstep he covered up to *Satyaloka*.

Thereupon Vamana sat down on Bali's throne and summoned Garuda. Garuda asked Bali give Vishnu his third measure of land which he had promised. Now where was that third chunk of land? Having said this, Garuda, tied up Bali with a noose. (Fig.6.47) Then Bali's wife Vindhyavali came to the assembly with her son Vana. Vindhyavali asked Vishnu to place his first step on her head the second step on her son Vana's head and the third step on her husband's head. Vishnu was pleased at Vindhyavali's suggestion. He released Bali and sent him to *Sutala.*[84]

There are various texts which describe the iconography of Vamana - Trivikarma. The iconography of Vamana –Trivikarama is mentiond in the *Harivamsapurana, Vishnudharmottarapurana* and the *Vaikhanasagama.*

Vishnudharmottarapurana

He should hold the *danda* noose, *sankha*, *chakra*, mace and lotus, the remaining two hands being in the act of blowing conch.[85]

Vaikhanasagama

His left leg is raised up to the level of the right knee, up to the level of navel up to the level of the forehead. He may have either four or eight hands. The four armed god should have *sankha* and *chakra*. The other right hand held

up with upwards, while the other left hand is stretched out parallel to the uplifted leg.[86]

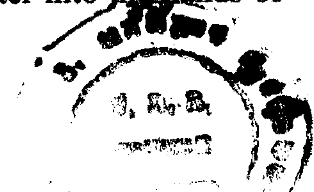
Sculptural Representations

Cave – II, Badami (Fig.6.44)

The panel depicts two episodes connected with the Vamana incarnation of Vishnu. The story commences at the left lower part of the panel, where the dwarf Vamana with an umbrella stands infront of Bali to receive the gift conferred on him through Sukracharya the *asura purohita*. Vindhyavali, Bali's queen, and other members behind. This part of the panel may be understood as scene of conferring gift on Vamana. Second episode is that of Vamana assuming his gigantic form. He is depicted at the centre of the composition with eight arms, his right leg is placed firmly on the ground, while the left leg is raised up to the level of the chest. Of the eight hands seven hold the attributes of *khadga*, *bana*, *gada*, *chakra*, *sankha*, *khetaka* and *dhanush*. The remaining left hand is held stretched out parallel to the raised leg, pointing towards a joker like face in the sky. At the top right the bear faced Jambavan and Garuda are shown with *patakahasta* suggesting the victory of the god. Beside them the cresent moon is also depicted. A soldier is depicted falling upside down from the sky near the raised leg appearently suggesting the force which Trivikrama raised his leg to measure the sky. In the lower left part, a soldier with sword is trying to attack the god. There is a dwarfish person in royal attire shown holding right leg of Trivikrama firmly, identified as Namuchi, the son of Bali.[87]

Remarks

This is an example of continuous narration which presents two episodes of the story of Vamana and Bali namely Bali conferring gift and Vamana assuming Trivikrama form to measure the universe. The presentation is very dramatic and full of movement. The person holding Trivikrama's leg is Namuchi attempting to obstruct Trivikrama for measuring his strides. It is interesting to note that Sukracharya is actually pouring water into the hands of



Vamana. While Bali stands behind him touching his hand. This is the traditional method of conferring *dana*.

Cave -III, Badami (Fig .6.45)

The panel represents the Vamana Trivikrama *avatara* of Vishnu.[88] At the left lower part of the panel dwarf Vamana (defaced) receiving the gift by Bali. Vindyavali Bali's queen stands behind him. Apparently it represents the conferring gift on Vamana. The second episode depicts the Vamana assuming his gigantic form. His right leg is placed on the ground, while the left leg is raised up to the level of the chest. His eight hands carry respectively *khadga, bana*, *gada*, *chakra*, *sankha*, *khetaka* and *dhanush*. The remaining left hand points towards Rahu in the sky. At the upper part of the panel Jambavan and Garuda are depicted. Their hands are in *Patakahasta* suggesting the victory of the god. An *asura* is falling upside down from the sky near the raised leg. At the lower left part Namuchi, the son of Bali, holds right leg of Trivikrama.

Visvabrahma Temple, Alampur (Fig.6.46)

Of the six blocks of the *tulapitha* the first block conatins depiction of Varaha lifting Bhudevi which is monoscenic. The remaining five proceeding from right to left depict episodes of Vamana *avatara*. The first block has Vamana holding a *chatra* in the left hand and the right hand being in the gesture of receiving the gift. A second block presents Bali and his wife with *Kalasa* ready to confirm gift on Vamana. The third block depicts Trivikrama lifting up his left leg. In the forth block Bali and his wife Vindhyavali are shown in the mood of astonishment. The last block represents Bali being bound by *Varunapasa* by Garuda.

Remarks

This is obviously a synoptical narration in separated compartments. Because of want of space the artist has depicted the actors in the episode in two separate blocks.

Visvabrahma Temple, Alampur (Fig. 6.47)

The exterior *Koshtha* of the Visvabrahma temple depicts the Vamana Trivikrama form of Vishnu. The Panel is badly damaged. At the left side of the panel Vamana receiving the gift from *asura* king Bali and his queen Vindyavali. At the centre of the panel Vamana assuming his gigantic form. The scene is badly damaged. At the right lower. Garuda binds Bali, with *Varunapasa*. In front of Bali two *asuras* stands, their raised hands are in *Vismayamudra*. At the lower right side of the Trivikrama Garuda fighting with sukracharya, From the point of view of narrative technique this is a continues narration.

Svargabrahma Temple, Alampur (Fig.6.48)

The southern *ghanadvara* of the Svargabrahma temple has the Trivikrama theme. The sculpture in badly damaged. It depicts synoptically Vamana incarnation of *Vishnu*. The composition shows six armed Vishnu carrying *khadga*, *charka*, *gada*, picking an arrow from the quire *khetaka* and *sarnga bow* and *katyavalambita*. His left leg is placed on ground while the right is raised up (damaged). This is Vishnu assuming Trivikrama form. To his right Jambavan is shown beating the drum. Lower right side depicts Vamana approaching seated Bali and his wife Vindyavali.

Again Bali is shown pouring water into the raised hand of Vamana, conferring the gift demanded by him. His *guru* Sukracharya is shown on his left while Vindhyavali's shown standing. On the left side of Trivikrama is shown Garuda belabouring Bali to tie him with *Varunapasa.*

Remarks

The presentation is obviously continuous narration, Vamana, Bali and his wife appear twice, first requesting for the gift and second receiving the gift. After that Vamana assumes Trivikrama form and measures the sky. While Garuda binds Bali with *Varunapasa*. The depiction proceeds some what in clockwise manner.

Virupaksha Temple, Pattadakal (Fig.6.49)

The panel represents the Trivikrama form of Vishnu.[89] The narration starts from the left lower part of the panel. Vamana receving the gift by *asura* king Bali and his queen Vindhyavali. At the centre of the panel Vamana assuming his gagantic form. His right leg is firmly placed on the ground and the left leg is raised to the level up to the sky. At the right lower end Garuda is in the act of belabouring Sukra.

Trivikrama stands with right foot on the ground and the left leg raised to the level up to the sky. To his right side below is *asura* king Bali, who holds a *chatri* in his left hand on the left side of the Trivikrama Garuda is in the act of belabouring Sukra.

Chikkigudi, Aihole (Fig.6.5)

This east facing *sandhara* temple situated on the northern side of the village. Temple consists of a *garbhagriha, gudhamandapa* and an open *mukhamandapa*. This is a flat roofed temple.[90] The exterior wall of the *garbhagriha* is decorated with *Jalavatayanas*. The ceiling of the *mandapa* is decorated with the sculpture is of Anantasayana, Vaman-Trivikrama, Andhakasura-Vadha, Nataraja etc. It seems to have been built between C. 620-642 A.D.

The ceiling slab of the Chikkigudi depicts the Vamana Trivikrama form of Vishnu (Fig. 6.50). At the centre of the panel dwarf Vamana receiving the gift from Bali. Bali's queen Vindhyavali also touching the hands of Bali. The other members stand behind. Vamana assumes his gigantic form. His right leg firmly placed on the ground, while left leg is raised up to the level of the chest. His upper right hand pointing towards his raised leg. The remaining hands carry *khadga, bana*, *chakra*, *shankha* and *dhanush*. At the lower left part Namuchi, the son of Bali, holds his right leg. An *asura* looking upwards the gigantic form of Vishnu. At the top on either side of Vishnu *Gandharvas* are shown in flying posture. Their hands are in *anjali-mudra*.

Mudimallikarjuna Temple, Mahakuta

The southern *kantha* part of the *adhisthana* represents the Vamana-Trivikrama form of Vishnu (Fig. 6.51). The panel proceeds from right to left.

1. Asura king Bali and his queen Vindyavali conforming gift to Vamana.
2. *Kubja* Vamana receiving the gift.
3. Vamana assumed his gigantic form of Trivikrama.
4. He placed his right leg on the head of *asura* king Bali.
5. Namuchi holds the leg of Vamana.
6. Behind him stands two men raised their hands, suggest that the victory of God Vishnu.

On a pillar in the Jyotirlinga Group, Aihole (Fig.6.52)

This badly damaged panel represents the Vamana Trivikrama form of Vishnu. At the lower left Vamana receiving the gift from *asura* king Bali. Vamana has assumed his gigantic form. His left leg is firmly placed on the ground. While the right is raised up (damaged).

Papanatha Temple, Pattadakal (Fig.6.53)

This badly damaged panel represents the Vamana Trivikrama form of Vishnu. The story starts from left lower part, dwarf Vamana receving the gift from Bali. Bali's queen Vindhyavali also touches the hands of Bali. The figure is badly damaged. The second episode depicts the Vamana assuming his gigantic form. His upper right hand pointing towards the sky. The other hands are damaged. His right leg placed on the ground, while the left leg raised towards the sky. At the lower right side of the Trivikrama Garuda fighting with Sukracharya.

Kasivisvesvara Temple, Pattadakal (Fig.6.54)

On a pillar in the *mandapa* of the Kasivisvesvara temple at Pattadakal depicts the Vamana Trivikrama theme.

1. Ananthasayana
2. Vamana receiving the gift from Bali.
3. Vamana assuming his gigantic form.

The Story of Gajendramoksha

The Gajendramoksha theme is a one of the popular themes in Vaishnava mythology. The story of Gajendramoksha is narrated in the *Harivamsapurana, Bhagavatapurana, Vishnudharmottarapurana, Skandapurana* and the *Varahapurana.*

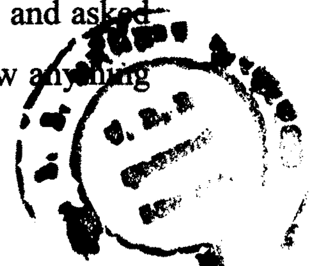
Bhagavatapurana

On the mountain *Trikuta* there lived a king of elephants. Once that elephant came to bathe in a lake where a crocodile lived. The crocodile caught hold of the elephant's leg (Fig.6.58). The elephant and the crocodile struggled for a thousand years. Then the elephant started to pray to Vishnu. Vishnu appeared and cut off the crocodile's mouth with his *chakra* (Fig.6.58). The crocodile then adopted the form of a *gandharva*. His name was Huhu. He had been cursed by a sage that he would became a crocodile and the sage had told him that he would be freed from the curse by Vishnu. That had now happened. In fact the elephant had earlier also been a Pandya king named Indradyumna. And he had been cursed by sage Durvasa that he would be born as an elephant. Indradyaumna too was freed from his curse and become Vishnu's companion.[91]

Vishnudharmottarapurana

The *Vishnu Dharmottarapurana* narrates the story with a little variation. The following is the account in brief as it appears there.

There was a lake on the top of a mountain called *Sringavana* in the *Jambudvipa*. The crocodile and the elephant were in the former birth two *gandharvas*, by name Haha and Huhu. These two *gandharvas* were well versed in singing and there arose an argument between them as to who of the two was superior in the art of singing. They both resorted to the sage Devala and asked him to be the judge, but insulted him by saying that he did not know anything



of music. The enraged sage cursed both of them to be beasts. Accordingly Haha became the elephant and Huhu the crocodile.[92]

Varahapurana

According to *Varhapurana* the story runs as follows: Jaya-Vijaya were the sons of Kardrma Prajapati. They were great devotees of Vishnu and well versed in all the *Vedas*. Their great penance caused Vishnu to appear every day before them. Once the king of Marutta performed a *yaga* under the leadership of these two great sages. Then he donated lot of wealth to them. They started quarreling over dividing that wealth. Jaya thereupon cursed Vijaya to be a crocodile. Being cursed by his brother, Jaya also cursed him to be an elephant. Thus cursing one another Vijaya was born as a crocodile in the river *Gandaki.* Then Jaya born as elephant in the *Trivenikshetra.* Once Jaya came to *Triveni* for bathing. The crocodile caught hold of his leg. When they started to quarrel, the water of the *Triveni* became dirty and many aquatic animals died. Then Jalesvara started to pray to Vishnu. Vishnu came there and cut off the mouth of the crocodile with his *chakra.*[93]

Skandapurana

The *Skandapurana* narrates the story with slight changes. It does not mention the river Gandaki becoming a dirty and *Jalesvara* praying to Vishnu. It also states that Jaya Vijay were appointed as guardians of Vishnu.[94]

Sculptural Representations

Durga Temple, Aihole (Fig.6.55)

Vishnu is riding on Garuda. His upper hands carry a *prayoga chakra* and *sankha*, while the lower right is in *varadahasta* and the lower left placed on the thigh. He is richly decorated with ornaments. Vishnu is depicted as if he is getting ready to climb on Gaurda, his *vahana*. Garuda has lifted his face up and looks at his Lord with a raised right hand as if to enquire where they are to go. To the right of Vishnu stands *gada-kaumodaki.*

There can be least doubt that the image depicts the Gajendramoksha legend, the elephant king is not represented though. In that legend Vishnu as Karivarada relieves his devotee Gajendra from the clutches of an alligator. By avoiding depiction of Gajendra and the alligator perhaps the artist symbolically suggests that the viewer should imagine himself to be a devotee aspring release from the cycle of death and rebirth by god's grace.[95]

Virupaksha Temple, Pattadakal (Fig.6.57)

The southern *mukhamandapa* pillar of the Virupaksha temple represents the theme of Gajendramoksha.[96] Vishnu riding Garuda is in the act of throwing *chakra*. It suggests that Vishnu is striking at the tortoise. The upper two hands carry *sankha* and *chakra*, while the lower right rests on the thigh and the left one is damaged. Below Garuda is an elephant holding a lotus in its trunk, whose front leg is caught by the mouth of a tortoise. Around the elephant lotus plants and buds are shown. It suggests that the scene is in a pond. At the upper left corner of the panel a two armed *Gandharva* is flying with the right hand in the attitude of praise.

Mallikarjuna Temple, Pattadakal (Fig.6.58)

Four armed Vishnu riding Garuda in the act of throwing *chakra*. Upper two hands carries *chakra* and *sankha*, while the lower two rest on the thigh. Garuda is shown in flying posture. It represents Vishnu striking on tortoise to protect the elephant. Below Garuda an elephant holding a lotus in its trunk, whose front leg is caught by tortoise. Lotus buds and plants are depicted around the elephant suggesting that the elephant stands in a pond.

Visvabrahma Temple, Alampur (Fig.6.56)

This badly damaged panel represents the theme of Gajendramoksha. Vishnu is in the act of riding on Garuda. All the hands of Vishnu are damaged. At the left lower part of the panel a tortoise is depicted.

Papanatha Temple, Pattadakal (Fig.6.59)

The sculpture is badly damaged. Vishnu riding on Garuda in the act of throwing *chakra*. It represents Vishnu is ready to strike on tortoise. Below the

Garuda an elephant with fully raised trunk.[97] It suggests that the elephant is praying to god Vishnu for its protection, whose hind leg is caught by the mouth of a tortoise. At the upper left corner of the panel a *Gandharva* is flying with the right hand in the gesture of praise.

The Krishnavatara of Vishnu

Krishnavatara is the eight incarnation of Vishnu. The *Harivamsapurana*, the *Bhagavatapurana*, the *Vishnupurana*, the *Brahmavaivartapurana* and the *Brahmapurana* narrate the story of *Krishnavatara.*

Birth of Krishna

Harivamsapurana

Krishna was born right at the stroke of midnight. The guards were in deep sleep. Vasudeva came out with the baby. It was raining furiously that night. But a great snake held up its hood over Vasudeva to cross the river Yamuna. He reached *Gokula* and placed baby Krishna on Yasoda's bed and removed Yogamaya. He then returned to the prison with Yogamaya.

Then guards woke up and reported to Kamsa that Devaki had given birth to a child. Kamsa came to the prison, picked up the baby and threw it on the stone so as to kill her. When Kamsa threw her down, the baby rose up into the air and adopted the form of a goddess and said "the person who will kill you has already been born, who had killed you in your last birth". So saying Yogamaya disappeared into the sky.[98]

Bagavatapurana

Vasudeva married Devaki the daughter of Ugrasena and sister of Kamsa. When Kamsa Vasudeva and Devaki were going in a chariot, an unknown voice announced that the eighth son of his sister would kill Kamsa". Hearing this voice from heaven, Kamsa imprisoned both Devaki and Vasudeva.

Devaki delivered six sons and all of them were killed by Kamsa. The seventh foetus of Devaki was aborted, Mayadevi invoked the seventh foetus of

Devaki and transferred it to the womb of Rohini, another wife of Vasudeva. The child thus born to Rohini was Sankarshana. Vishnu then entered the womb of Devaki instructing Mayadevi to enter that of Yasoda the wife of Nandagopa at the same time. Then Krishna was born to Devaki.[99]

Exchange of Babies

When Krishna was born, the guards of prison were sleeping. Vasudeva took the new born baby to *Gokula* and leaving the child there brought back the child of Yasoda and placed it near Devaki. When the guard of the prison awoke Kamsa was informed about the delivery of Devaki. Then Kamsa came to prison and taking the child by the legs raised it for smashing it against the rock. The baby escaped from the hands of Kamsa and rising up in the air and said that his killer had already been born.[100]

Vishnupurana

Vasudeva married Devaki. Kamsa drove the chariot of the couple on the occasion of the marriage. At the time, divine words were heard from the sky. The voice said to Kamsa, "The eighth child of this woman is going to kill you". Hearing the voice Kamsa imprisoned Vasudeva and Devaki.[101]

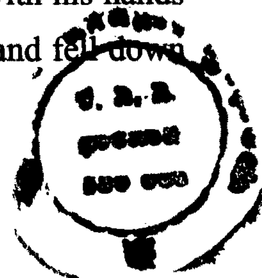
Putanavadha

Harivamsapurana

One night assuming the form of a bird a demon named Putana came to Vraja (Fig. 6.88). Then she hid herself below a cart. The residents of Vraja fell in a deep sleep. Putana assumed the form of a beautiful women and started to feed Krishna poisoned milk. Krishna sucked out not only Putana's milk (Fig.6.88) but her life as well.[102]

The Bhagavatapurana

At the request of the Kamsa Putana assuming the form of a young beautiful women came to *Gokula* to kill the babe Krishna (Fig.6.74). She placed the child Krishna on her lap and suckled him at her breast full of poison. Thereupon, with indigination, Krishna squeezed hard her breast with his hands and sucked it along with her life. She assumed her original form and fell down dead.[103]



Brahmavaivartapurana

One day Kamsa heard a message from the sky. "Your killer has been born and is flourishing in Nanda's house in *Gokula*". On hearing these words Kamsa sent his sister Putana to kill baby Krishna. Assuming the form of a beautiful women Putana went to Nanda's house in *Gokula*. Putana took the baby up to her breasts and started to feed him poisoned milk. But the baby suckled happily. He sucked out not only Putana's milk, but her life as well, and Putana died.[104]

The Brahmapurana

While Nanda sleeping in Gokula Putana came there to kill baby Krishna. Their she took up Krishna and started to feeding him her poisonous milk. Krishna seized her breasts and pressed them forcibly with both of his hands. He sucked the breast furiously and drank up even her vital breath.[105]

Vishnupurana

One night Putana came to *Gokula* to feed the Krishna, assuming the form of beautiful women. She entered *Gokula*. But Krishna grasped Putana and began to drink her life out of her. With a thunderous noise Putana fell down and died.[106]

Sakatabhanga

Harivamsapurana

Once baby Krishna was sleeping down under a cart. Yasoda went to river Yamuna of bathing. The baby Krishna was hungry and started to kick his legs up in the air (Fig.6.88). As a result of his kicking, the cart got overturned and all the pots were broken.[107]

Bhagavatapurana

Kamsa deputed the *asura* called Sakata to kill Krishna. He approached the sleeping Krishna in the form of a cart and raised a great sound. Krishna jumped awake and kicked the cart into hundred of pieces.[108]

The Brahmavaivartapurana

One day many *gopis* came to visit Yasodha. Since she had to go and attend to the guests, Yasodha put Krishna down on the ground. The baby was hungry and started to kick in anger. One such kick completely demolished a cart that stood near by, laden with pots of milk, curds, butter and honey. The *gopis* found it difficult to believe that such a small baby should exhibit such immense strength.[109]

Vishnupurana

The *Vishnupurana*[110] also norrates the story as mentioned in the above *purana*.

Uprooting of Arjuna Trees

Harivamsa Purana

By mischievous activities of Krishna Yasoda became angry. She tied up Krishna with a rope to a morter. Then she went away to do her work. Krishna pulled and tugged the moarter between the two *Arjuna* trees (Fig.6.88). But the mortar got stuck in the space between the two *arjuna* trees. Then Krishna pulled and the huge trees were uprooted and fell down to the ground.[111]

The Bhagavatapurana

One day Krishna broke the milk pot. Yasoda became angry and tied him to a mortar with a cord. But Krishna then began running dragging the mortar behind him. When he passed through a narrow gap between two trees, the trees were shaken and at once the trees rose up in the sky as two *Devas*. The two trees were actually Nalakubera and Manigriva, the sons of Vaisravana, both of whom had been cursed into the form of trees by Narada.[112]

The Brahmavaivartapurana

Baby Krishna started troubling every day his mother Yasoda. Yasoda was very angry with Krishna. She beat him up and tied him to tree with a length of cloth. The huge Arjuna tree broke down with a terrible sound of

Krishna's touch. A bejwelled figure came out of the tree and bowed to Krishna. This was Nalakubera, who had been disrespectful to the sage Devala and had been cursed by him. The curse was that Nalakubera would became a tree and would be released only at Krishna's touch. Since that had been happened, a *vimana* descanded from heaven and took Nalakubera up to the abode of Kubera, his father.[113]

Vishnupurana

One day by mischievous activities of Krishna Yashoda got tired. She got hold of some ropes and tied up Krishna to a thresher. Then she went away to do her work. Krishna pulled and tugged at the thresher. There were two big *arjuna* trees that grew not very for away. Krishna dragged the thresher to these trees and tried to pass through the space between them. But the thresher got stuck in the space between the two *arjuna* trees. And as Krishna pulled and tugged, the huge trees were uprooted and fell down to the ground.[114]

Dhenukasuravadha

Harivamsapurana

After subduing Kaliya, Balarama and Krishna went to *talavana*. The *tala* trees were full of rich fruit. Dhenukasura guarded the *tala* trees. Krishna and Balarama decided to pluck the fruits. But as the fruits fell on the ground, Dhenuka arrived on the scene in the form of a donkey and with its hind legs kicked Balarama in the chest. But Balarama caught hold of its legs and began to whirl the donkey round and round. After killing the Dhenuka Balarama flung the dead body on the tala trees[115] (Fig.6.95).

Bhagavatapurana

An *asura* named Dhenuka lived in the *talavana*. Out of fear of the *asura* nobody dared to enter the *talavana*. One day Krishna and Balarama went to the forest with their cowherds. Balarama shook down a lot of the palm fruits. Hearing the sound of the falling of the fruits the *asura* in the form of a donkey

attacked on Balarama. Balarama caught hold of both his legs and whirled him around. After killing that *asura* he hurled him to the top of a *tala* tree.[116]

Vishnupurana

The *Vishnupurana*[117] also narrates the story as mentioned in the *Bhagavatapurana.*

Kaliyadamana

Harivamsapurana

Once Krishna went to the river *Yamuna* with his cattle and cowherds. In the *Yamuna* a huge snake called Kaliya lived. As the fire of poison of the snake spread, the trees and the birds were burnt. Krishna decided to kill the snake. He jumped into the *Kalindi* from a *Kadamba* tree. Kaliya angrily attacked on Krishna and burnt all the trees around the *Kalandi.* All the snakes surrounded on all sides. Krishna then escaped from the snake. Suddenly he attacked on Kaliya, bent down Kaliya's head and began to dance on it (Fig.6.89). The snake became unconscious and began to vomit blood. Then he started to pray Krishna. Krishna released him and advised him to go to the waters of the ocean.[118]

The Bhagavatapurana

In the Yamuna there was a huge snake named Kaliya which was poisoning the waters. Cowherds and cattle died as a result of drinking this poisoned water. Krishna decided to kill the serpent. Then he jumped into the poisonous water and bent down Kaliya's raised hood and started dancing on the hoods. Then with his feet pounded Kaliyas hundred hoods. Kaliya omitted blood and surrendered to Krishna.[119]

The Brahma Vaivartapurana

When Krishna kills Kaliya his wife Surasa began to pray to Krishna to release her husband. Krishna created a shadow image of Suversa and gave this to Kaliya for his wife. As for Kaliya himself his life was spared. Krishna placed

his hand on the broken hood and revived the snake. But Krishna advised Kaliya go to a place named *Ramanaka.*[120]

The Brahmapurana

Once Krishna went to the river Kalandi. Thereupon the wives of the serpent surrounded him and bound him with their bodies. But Krishna released his body from the bondage of the serpent's coil. With both of his hands he made the middle hood bend down. As the head of the serpent king became bent he rode and danced on it. Then at the request of the serpent's wives, Krishna released him and advised him to go to the waters of the ocean.[121]

Vishnupurana

The *Vishnupurana*[122] narrates the story as mentioned in the above *puranas*.

Pralambasura Vadha

Harivamshapurana

After killing Dhenukasura, Krishna and Balarama came near a banyan tree. They started to play games with cowherds. An *asura* known as Pralamba adopted the form of a cowherd joined the games to abduct Krishna and Balarama.[123]

Bhagavatapurana

Balarama and Krishna were grazing their cattle in the forest. An *asura* named Pralamba came their assuming the form of a cowherd with a view to kidnapping them. They started to play a game characterised by one party members to carry as mounts the members of the other party, the winners being riders and the defeated party members the carriers. Balarama defeated Pralamba. Pralamba took Balarama on his back (Fig.6.89). Pralamba began to run away. He began to grow like mount Meru. Balarama beat down on the Pralamba's head with his fists. It was shattered to pieced, vomiting blood the *asura* fell dead.[124]

Vishnupurana

Vishnupurana narrates[125] the story as mentioned in the *Bhagavatapurana.*

Krishna Lifting Mount Govardhana

Harivamsapurana

The people of *Gokula* were performing a *Yajna* every year infavour of Indra.But Krishna opposed it and told them to offer *Yajna* to Govardhana mountain. For this reason Indra became angry and he advised Samvartaka clouds to destroy the cows and people of *Gokula.* Krishna lifted up the mount Govardhana and held it upto seven days like an umbrella. The cowherds and the cattle took shelter under the mountain.[126]

The Bhagavatapurana

The people of *Gokula* used to perform a *Yajna* every year in favour of Indra for rain-fall. But Krishna opposed the system. And he told them that mount Govardhana was the house-hold diety of the people of *Gokula* and it was enough for them to worship the mountain. The people of *Gokula* therefore offered the *yajna* to Govardhana. Indra became angry and let loose heavy rains on *Gokula.* Krishna lifted up the mountain Govardhana with his finger. Then all the cowherds and their cattles took shelter under the mountain. Krishna held up the mountain for seven days and did not move from his position.[127]

The Brahmavaivartapurana

Nanda once made arrangements for a sacrificial ceremony dedicated to Indra. But Krishna stopped the *yajna* and told him to worship the mount Govardhana. When Indra got to know of this, he rushed to *Vrindavana* and threatened to drown everything. Then Krishna raised up the mount Govardhana with his left hand, while all the cattle, women and children of *Vrindavana* took shelter under the mountain. They were thus protected from the storm and the rain. Thereupon Indra tried to strike them down with his *Vajra.* But by Krishna's powers, Indra stood stunned and could not move at all.[128]

The Vishnupurana

The cowherds decided to perform a *yajna* to honour Indra. But Krishna stopped this worship of Indra and started to perform *Giri-yajna*. Indra became angry. He called the clouds and instructed them to destroy the cattle with rain and wind. Wind and rain started, and cows and calves began to die. Krishna then uprooted Govardhana Mountain and held it in his hand likes an umbrella. The cowherds and the cattle took shelter under the mountain.[129]

Aristhavaadha

Harivamsapurana

On one night Aristhasura came to *Gokula* in the form of a bull and started to threaten the cows and the people of *Gokula*. Krishna clapped his hands. On hearing the sound of the clap, Aristhasura attacked on Krishna. Krishna grasped the horns and placed his leg in-between the two horns and pressed down the face of the Aristhasura. Then he tore off one of the horns and attacked Aristha with that horn. The *asura* vomitted blood and died.[130]

Bhagavatapurana

Aristhasura a follower of Kamsa, came to Ambadi disguised as bull. People got terror-stricken at the sight of the fierce bull. Krishna killed Aristha with his thighs.[131]

Vishnupurana

The *Vishnupurana*[132] mentions the story as mentioned in the above *puranas*.

Kesivadha

Harivamsapurana

On the advise of Kamsa Kesi came to *Brindavana* in the form of a horse to kill Krishna. Then he started to destroy the *Brindavana* and started to threaten the cows and the people of *Gokula*. *Gopas* and *Gopies* requested Krishna to kill Kesi. Krishna attacked on Kesi and inserted his hands into the

horse's mouth and tore off the *Asura's* face into two pieces. Then the *Asura* died.[133]

Bhagavatapurana

Kamsa sent an *asura* called Kesi to Ambadi. He approached Krishna in the guise of a horse. Krishna thrust his hand in the mouth of the horse, which began growing in size with the result that the *Asura* vomitted blood and died.[134]

Vishnupurana

Kamsa sent an *asura* named Kesi to kill Krishna and Balarama. Keshi adopted the form of a horse and went to *Vrindavana*. The cowherds were frightened by the activities of the horse. But Krishna was there to protect them. He inserted his hands into the horse's mouth and broke off the horses teeth. After that, Krishna tore off the *asura*'s lips and the *asura* began to vomit blood. Krishna then tore Kesi into two with his hands.[135]

Killing of the Elephant Kuvalayapida

Bhagavatapurana

To kill Krishna and Balarama Kamsa had stationed a fierce elephant called *Kuvalayapida*. On the way Balarama and Krishna had to enter the arena for pugilistic competition. The mahout prompted the elephant to catch hold of Krishna. Then Krishna approached the elephant, caught hold of his trunk, felled him on the ground, pressed down the elephant with his foot, and killed him.[136]

Chanura Musthikavadha

Harivamsapurana

Kamsa organized a wrestling compaelition to kill Krishna and Balarama.

After killing *kuvalayapida* elephant Krishna and Balarama entered the wrestling ground. Kamsa ordered Chanura would fight with Krishna and Musthika would fight with Balarama. Krishna cought held the body of Chanura and pressed him with his knee and Chanura was killed.[137]

Bhagavatapurana

Kamsa organized an wrestling competition to kill Krishna and Balarama. Both Chanura and Musthika were killed by Krishna and Balarama. They also killed there other famous wrestlers of Kamsa.[138]

Vishnupurana

Kamsa sent Chanura and Musthika to kill Krishna and Balarama. Chanura and Musthika were the great wrestlers of the Kamsa's court. When it was morning arrangements were made for the wrestling match. Chanura and Mushtika stood in the middle of the arena. Krishna and Balarama entered the arena. The schedule was that Krishna would fight with Chanura and Balarama would fight with Musthika. The first wrestling match between Krishna and Chanura began. Both were strong fighters. But eventually Krishna raised Chanura's body aloft and whirled it around a hundred times before throwing Chanura down on the ground. Chanura died. Meanwhile Balarama had started to fight with Musthika. He hit Musthika's head and chest with his fists and thighs.[139]

Kamsa Vadha

Vishnupurana

After killing the Chanura Krishna jumped on the stage and caught hold of Kamsa's hair. He threw Kamsa on the ground and Kamsa died. Kamsa's brother Sumali attacked on Krishna and Balarama. But Balarama killed Sumali. There upon Krishna released ugrasena from the prison and made him the king of Mathura.[140]

The Story of Rukminiharana

Harivamsa

Rukmini wanted to marry Krishna. But her brother Rukmi did not allow her to marry with Krishna. He wanted to give her sister Sisupala the king of Chedi. The date of the marriage was also fixed. Before the previous day of marriage Rukmini went temple to worship goddess Sachidevi in a chariot.

Krishna saw Rukmini and decided to abduct her. After finishing her all rituals Rukmini came outside the temple, while Krishna lifted Rukmini catching hold of her arms. He placed Rukmini in his chariot and went ready to Dvaraka. Then fight took between Krishna and Rukmi. Krishna defeated all the warriors of Rukmi. Then he pierced his arrow on Rukmi. Rukmi fall on the ground. While Rukmini requested him to leave her brother alive[141] (Fig.6.91).

Bhagavatapurana

Rukmini fell in love with Krishna. Her parents agreed to her choice. But her brother Rukmi was an enemy of Krishna. Rukmi desired to give his sister to Sisupala. When a marriage date was came near Rukmini sent a messenger to Krishna.

The time of marriage drew near. The kings of Anga, Kalinga, Malava, Magadha, Kosala, Chola, Pandya, Kerala etc., were came to attend the marriage ceremony. While Krishna went alone, where preparations were being made to give Rukmini to Sisupala, Krishna took her in his chariot and quickly left the palace.[142]

The Taking of Parijata Tree

Harivamsapurana

One day Krishna and Satyabhama went to *Nandanavana*. There they saw a *parijata* tree. Then Krishna forcibly uprooted the tree and took it to Dvaraka.

After his marriage with Rukmini Krishna went to *Raivatakaparvata*. Narada come there and gave him a *Parijata* flower. While Pukmini also seated with Krishna, Krishna gave that *Parijata* flower to Rukmini. When Rukmini wore this *parijata* flower she become handsome. The servants of Satyabhama told her about the importance of the *Parijata* tree. Then Satyabhama become angry and when Krishna went to meet her she told him to bring that *Parijata*. Then Krishna went to *Nandanavana* and uprooted the *Parijata* tree and placed it on Garuda. Garuda went and told Indra, what had happened. Indra attacked

on Krishna. But Krishna defeated Indra and the other gods. Then he entered the Satyabhama's palace with *Parijata* tree and planted it in Satyabhama's garden.[143]

Bhagavatapurana

Once Indra was defeated by Narakasura. Indra asked Krishna's help to defeat Narakasura. Krishna along with Satyabhama went and killed the *Asura*. On their way back home Krishna, as desired by Satyabhama, uprooted the tree and take it to Dvaraka. Indra fought Krishna, but got defeated. The *Parijata* was brought to Dvaraka and planted infront of Satyabhama's palace.[144]

Vishnupurana

Krishna and Satyabhama went for a stroll in the gardens and there they saw the *Parijata* tree.The leaves of the tree were of copper colour and the bark was of gold. Satyabhama requested to Krishna to take this tree to Dvaraka. Krishna uprooted the tree and took it to Dvaraka. The guards went and told Sachi what was happening. Incited by Sachi Indra attacked on Krishna. Indra and Krishna fought for long time. Indra finally took up his Vajra and Krishna took up his *chakra*. Indra started to run away. Indra then apologized for all that had happened. Then Krishna returned the *Parijata* tree. But Indra refused to take the tree back. He requested Krishna to take the tree to Dvaraka.[145]

Sculptural Representations of Krishnacharita Scences

Cave-II, Badami

Banarjee R.D., (1928), Soundar Rajan, K.V., (1981), Padigar, S.V., (2001), have tried to systematically indentify the Krishnacharita scenes found in the caves II and III at Badami.

Inner faces of the beams of cave II of Badami represents the scenes from Krishnacharita. It proceeds from left to right. Scenes depicted in the first panel are as follows.

Panel 1 (Fig. 6.60)

1. Brith of Krishna – A female lay on a bedstead with a baby by her side. Two chouri bearers stand on her either side. This scene may represent Devaki giving birth to Krishna in prison.
2. A male figure sits on a raised bench. He may represent Krishna's father Vasudeva.
3. To the left of the seated male two ladies stands, each with a child in her arms and a boy in between obviously the ladies represent Yasoda and Rohini with babies Krishna and Balarama.
4. To the left of the two ladies cattle are shown. It suggests that the setting is in *Gokula.*
5. Beyond the cattle two ladies are shown. One of them churning butter-milk in a pot. Baby Krishna reaches his hand to the pot to steal butter.
6. To the next of it infant Krishna suckles Putana to death, Yasoda watches the inident with curiousily.

Panel 2 (Fig. 6.61)

1. Infant Krishna drags mortar uprooting the *Yamalarjuna* trees.
2. Sakata bhanga – Krishna kicks the cart.
3. Krishna kills demon *Asura*
4. Krishna kills Aristha
5. Krishna subdues Kaliyanaga.
6. Balarama kills Dhenukasura in *talavana.*

Panel 3 (Fig.6.62)

1. Balarama kills *Pralambasura*
2. Krishna lifts up mount Govardhana. Cows take shelter below the mount Govardhana.

3. Krishna is wrestling with Chanura in the court of Kamsa.
4. Krishna kills Kamsa.

Cave III, Badami

The lintels of the Varandaha of Cave-III at Badami, depict seven panels of Krishnacharita scenes.[146] These panels are not in chronological order of events in Krishna's life. They are described here from western side to eastern side i.e., from left to right in sequence.

Panel 1 (Fig.6.63)

Kamsa's visit to Devaki and Vasudeva in prision – Kamsa seated on throne, on his either side are female chauri-bearers; Kamsa's conversation with Vasudeva, on either side of the scene two houses are shown.

1. Two male figures outside the prison moving to their left. Probably these two figures are Kamsa and his attendant.
2. Probably Kamsa is trying to kill the baby on the rock between two trees.
3. A four armed female (she may be Krishna's sister) rises on rock. Probably she may announcing that Krishna has been born and he would kill Kamsa.
4. To the next of Kamsa, his attendant, Devaki and Vasudeva are standing and observing this incident with astonishment.

Panel 2 (Fig.6.64)

1. Infant Krishna suckles Putana to death
2. Sakatabhanga – Krishna kicks and upturns the cart from cradle
3. Arishtavadha – Krishna kills Arishtha in bull form
4. Yamalarjunabhanga – Boy Krishna rushes towards the two trees. These trees are shown with human heads.
5. Balarama whirling demon Dhenuka on the *tala* tree.

Panel 3 (Fig.6.65)

1. Birth of Krishna – Yasodha with her newborn baby by her side. She has two female attendants on her side.
2. Cows are standing in row. It suggests that Yasodha giving birth to Devi in *Gokula*.
3. At the eastern side of the panel a female holds a child in her arms probably these two scenes represents exchanging of the babies. Krishna and Ekanamsa (Krishna's sister) between Mathura and *Gokula*.

Panel 4 (Fig. 6.66)

1. *Gopis* and Indra anoint Krishna in the presence of cows.
2. Two male figures feeding cows, probably Krishna and Balarama.

Panel 5 (Fig. 6.67)

1. Krishna lifting Govardhana mountain.
2. A *Gopa* drives his flock to take shelter under the mountain.
3. Krishna kills horse demon Kesi
4. To the extreme right of the panel Krishna is killing *Kuvalayapida* elephant. Behind him Balarama holding plough in his hand watches the incident curiously.

Panel 6 (Fig. 6.68)

1. *Gopas, Gopis* and Balarama witness Krishna subduing Kaliya-naga.
2. Krishna places his foot on Naga's body.
3. The Naga and his two Nagini queens have their hands in *anjali-mudra*.
4. In the next compartment Krishna wrestles with Chanura.
5. Audience are shown in back-ground.

Panel 7 (Fig.6.69)

1. Balarama and Krishna enter the court of Kamsa. Balarama holding a plough in his hand. There is a snake-hood over his head. Krishna holding *charka* and *sankha* in upper hands. It represents that Krishna revealing his true form as Vishnu.
2. Krishna pulls down Kamsa from throne to put him to death.
3. In the next compartment Krishna and Balarama stands with two other persons.
4. Ugrasena is enthroned as king of Mathura. The king is seated and attended by two female chauri-bearers.

Panel 8 (Fig.6.70)

Parijataharana. The story is narrated in three compartments.

1. Indra and his army fighting Krishna, who is on Garuda.
2. Krishna on Garuda carrying the *parijata* tree to Dvaraka.
3. *Parijata* tree planted in Satyabhama's garden, Krishna seated, attended by chauri-bearers. To his right, *parijata* tree; Satyabhama under *parijata* tree with attendants.

Panels in the Archaelogical Museum, Badami

There are three panels kept in the museum at Badami, which depict the *Krishnacharita* scenes.

Panel 1 (Fig.6.71)

Depiction proceeds from Left to right.

1. A guard stands at the entrance of the Kamsa's court.
2. Kamsa seated in his court.
3. Exchange of babies.
4. Baby Krishna sleeping in the cradle, Putana attacking Krishna in the form of a bird.

5. Cows are standing.
6. A lady churning buttermilk in a pot.
7. Infant Krishna suckles Putana to death.
8. Infant Krishna drags mortar towards *Yamalarjuna tree.*
9. Sakatabhanga – Krishna kicks and upturns the cart.

Panel 2 (Fig.6.72)

1. Krishna kills Keshi.
2. Krishna subdues Kaliya. On either side Naga queens are seated with hands in *anajali-mudra.*
3. Krishna kills Aristha, the bull demon.

Panel 3 (Fig. 6.73)

1. Krishna kills Pralambasura
2. Krishna kills *Kuvalayapida* elephant.

Krishna lifts up mount Govardhana.

Upper Sivalaya, Badami

Radcliffe C.E; (1981) and Padigar S.V; (1996) have attempted to identify the Krishnacharita scenes found on the Upper Sivalaya at Badami.

The *kantha* part of *adhisthana* of the Upper Sivalaya at Badami contains the *Krishnacharita* scenes.[147] These scenes are depicted in five panels and proceed from left to right.

Panel 1 (Fig.6.74-75)

1. Baby Krishna sleeping in a cradle. A bird attacking on him. It suggests the demoness Putana entering *Gokula* in the form of a bird.
2. Putana breast-feeding baby Krishna.
3. Infant Krishna suckles Putana to death.
4. A lady churning buttermilk in a pot. Baby Krishna reaches his hand to the pot to steal butter.

5. Yamalarjunabhanga. The scene is completely damaged.
6. Baby Krishna with a *Gopika*.

Panel 2 (Fig.6.76)

1. Devaki giving birth to Krishna in prison. Vasudeva also stands in prison.
2. A male leaning on a cow suggests that the scene to be in *Gokula*.
3. Goddess stands in s*amabhanga* holding a *trisula* in her right lower hand. On her either side two ladies stand, each with a child in her arms. It represents the exchanging of the babies.
4. At the extreme left of the panel a lady is churning buttermilk in a pot. Beyond her two *Gopikas* are standing.

Panel 3 (Fig.6.77-78)

1. Krishna lifting mount Govardhana.
2. A guard stands inside the doorframe.
3. A king seated in his court on his either side are two females.
4. Aristhavadha. The scene is badly damaged.

Panel 4 (Fig.6.79)

1. Kesivadha
2. Pralambavadha

Panel 5 (Fig. 6.80)

1. Completely damaged.

Panel 6 (Fig. 6.81)

1. Aristhavadha and Pralambavadha.

Krishnacharita Scenes on Exterior Wall

The southern *devakoshtha* of the Upper Sivalaya depicts Krishna lifting mount Govardhana (Fig. 6.82).

Two armed Krishna lifts up mount Govardhana. He stands in *tribhanga* and his left hand is placed on his thigh while the right lifts up the mount

Govardhana. On his right side *Gopikas* are churning buttermilk in a pot. On the left side *Gopas* are taking care of their cattle. On either side of the Krishna cattle are also shown. The scene represents the daily activities of *Gokula*.

The Exterior wall of Upper Sivalaya

The west exterior wall of Upper Sivalaya represents Krishna subduing *Kaliyanaga*[148] (Fig. 6.83). Krishna places his foot on Naga's body and raises in his right hand a cloth, symbolizing Victory. The Naga and his two snake queens have their hands in *anjali-mudra*. The *Gopas* are witnessing the scene with astonishment.

Svargabrahma Temple, Alampur

On the *adhishthana* of the northern and eastern side of the Svargabrahma temple there is depiction of the *Krishnacharita* scenes. It proceeds from right to left.

Northern Side (Fig.6.84)

Panel 1

Vasudeva crossing the river Ganga with a baby in his hand.

Panel 2

Vasudeva moving towards *Gokula*.

Panel 3

Vasudeva and Yasodha exchanging babies.

Panel 4

Yasodha moving towards *Gokula* with her baby.

Northern side (Fig. 6.85)

Panel 1

Putana entering *Gokula*.

Panel 2

Krishna moving towards putana.

Panel 3

Krishna steals butter, a lady watching the incident curiously.

Panel 4

Infant Krishna suckles putana to death

***East side* (Fig.6.86)**

Pane 1

Yamalarjunabhanga – baby Krishna rushes towards the two trees.

Panel 2

Sakatabhanga – Krishna kicks and upturns the cart.

Panel

Aristhavadha

Panel 4

Kesivadha

Virupaksha Temple, Pattadakal

Annigeri, A.M., (1960), Radcliffe C.E., (1981), Padigar S.V., (1996) have tried to systematically identify the *Krishnacharita* scenes found in the Virupaksha temple. However, they have not identified some of the scenes.

A pillar (No.15) in the *gudhamandapa* of Virupaksha temple contains the Krishnacharita scenes. The story is depicted on the three faces of the pillar. The narration starts from north face. It proceeds from left to right.

North Face (Fig.6.87)

1. Yasodha with her newborn baby by her side on a bedstead.[149]
2. A female holds a child in her hand.
3. On either side of the *lingamandapa* stand two men holding babies in their hands. Probably it represents exchanging of the babies.
4. Devaki receiving baby Krishna from a man.
5. Krishna steals butter.
6. A lady seated in a house probably observing Krishna's attitudes.

West face (Fig.6.88)

1. Baby Krishna sleeping in the cradle while a bird attacks him. It suggests Putana has entered the *Gokula* in the form of a bird.[150]
2. *Sakata-bhanga* – Krishna kicks and upturns the cart from cradle.
3. Infant Krishna suckles Putana to death. Putana is shown in the form of a demon. She screaming raising her hands up.
4. *Yamalarjunabhanga* – Baby Krishna rushes towards the two trees which are shown with human heads.
5. A *Gopika* watches the incident with surprise.
6. Balarama kills Dhenukasura Krishna stands behind him.

South face (Fig. 6.89)

1. Krishna subduing *Kaliyanaga*.
2. Krishna lifting Govardhana mountain.
3. Bakasuravadha.
4. Balarama kills Pralambasura.

A pillar (No. 12) in the *gudamandapa* of Virupaksha temple depicts the *Krishnacharita* scenes. The story is depicted on the two faces of the pillar.

West face (Fig. 6.90)

1. Female lay on a bedstead with a baby by her side, apparently Devaki giving birth to Krishna in prison.
2. A flying female holding a baby in her right hand.
3. Devaki in prison.
4. Vasudeva and Devaki in Prison, a guard standing.

South face (Fig. 6.91)

The south face of the same pillar depicts the story of *Rukminiharana*.

1. Rukmi stands in a chariot. He piercing his arrow on Krishna.



2. A worried Rukmini seated in a chariot. This obviously represents Rukmini coming outside from the temple in a chariot.
3. At the extreme left Krishna aiming his bow towards Rukmi.
4. At the centre of the panel two male figures hugged each other. Suggesting the Rukmi and Krishna. Krishna holds Sankha in his upper left hand. It represents the Krishna revealing his true form as Vishnu.
5. At the right below Rukmini requesting Krishna to save her brother.

Mallikarjuna Temple, Pattadakal

Annigeri A.M., (1960), Carol Radcliffe., (1981), Padigar S.V., (1996) are the scholars who have attempted a detailed identification of the *Krishnacharita* scenes found on the Mallikarjuna temple. However, they have not identified some of the scenes.

The pillar (No. 4) in the *gudhamandapa* of Mallikarjuna temple depicts the Krishnacharita scenes on all its four faces. The story starts from the west face.

West face (Fig.6.92)

Panel 1

1. Two male figures holding a baby in their arms and moving towards *linga-mandapa*. These two male figures have an attendant. Probably the scene may represents the exchanging of babies.[151]

Panel 2

1. At the center of the middle panel a female lay on a bedsted with a baby by her side in a prison. She has two attendants on her side. This scene represents Devaki giving birth to Krishna in prison.
2. Krishna kicks and upturns the cart from cradle.
3. Milk and buttermilk pots are arranged in two rows.
4. A lady churning the butter milk in a pot. Krishna reaches his right hand to the pot to steal butter, while a lady holds Krishna's left hand.[152]

Panel 3

1. At the extreme left of the panel, Putana-vadha.
2. Infant Krishna suckles Putana to death.
3. Infant Krishna drags mortar towards *yamalarjuna* tree.[153]
4. Infant Krishna rushes towards two trees with mortar. Which are shown with human heads.
5. *Gopis* watch the incident with surprise.

South face (Fig.6.93)

Semicircular Panel

1. In a circular frame, Krishna depicted as subduing *Kaliyanaga*. Krishna places his foot on Naga's body and raises in his right hand a cloth, as a sign of victory. The Naga's two snake queens have their hands in *anjali -mudra*. *Gopa* and Balarama watch the incident with astonishment.

Panel 1

2. Female lay on a bedstead with a baby by her side. Three ladies attend on her. It represents the Devaki giving birth to Krishna in prison.[154] (Incorrectly identified as Ysodha and Krishna.
3. A male figure outside the prison moving to his left, holding a baby in his arms. Another male figure probably Kamsa receiving a baby from his attendant.
4. Two male figures stands and their hands in *anjali-mudra,* probably Kamsa's attendants.
5. Kamsa striking the baby on the rock to kill her.
6. A four armed diety, Krishna's sister, rises on rock announcing that Krishna has been born and would kill kamsa.[155]

Panel 2

1. Krishna kills Kamsa
2. the *Gopas* celebrate victory.
3. Ugrasena crowned as king.[156]

North Face (Fig.6.94)

1. In circular frame Siva Parvati seated in Mount *Kailasa* with Nandi.

Panel 1

1. Balarama kills Pralambasura.[157]
2. Krishna fights Chanura.
3. Balarama fights *asura* Mustika. At the extreme right of the panel audiance stand.[158]

Panel 2

1. Musicians celebrate victory.
2. Fight between Kamsa and Krishṇa.
3. Krishna pulls down Kamsa from throne.[159]

West face (Fig.6.95)

1. In a circular frame, four-armed Krishna lifts up Govardhana mountain with his upper hands. Right lower one is *katyavalambita* and left one holds *sankha*. On his either side cows take shelter below the Govardhana mountain.

Panel 1 It proceeds from left to right;

1. Krishna and Balarama entering the *talavana*.
2. Balarama whirling demon Dhenuka on the *tala* tree.[160]
3. Krishna killing *Kuvalayapida* elephant.
4. Krishna kills Horse-demon Keshi.
5. Krishna kills Arishtha the bull demon.

Panel 2

1. At the extreme left king Ugrasena is enthroned, he is seated on a raised seat. On his either side female chauri-bearers are standing.
2. *Gopas* and *Gopis* are celebrating victory ceremony in Ugrasena's palace.[161]

Pillar No. 8

East face (Fig.6.96)

1. Devaki and Vesudeva in prison.
2. A guard observing the conversation of Vasudeva and Devaki.
3. A female lay on a bedstead with a baby by her side, apparently Devaki giving birth to Krishna in prison.
4. Three female attendants are sits around here.

West face (Fig.6.97)

1. Devaki breast feeding her baby.
2. A guard stands at the entrance of the Prison.

North face (Fig.6.98)

1. A Gandharva flying with a new born baby in her hand.
2. A baby sleeping on a bed of rock.
3. An unfinished male figure, probably Kamsa, going to kill the baby.

Papanatha Temple, Pattadakal (Fig. 6.99)

This damaged panel represents Krishna lifting Govardhana mountain, four armed Krishna stands only on his right foot. His right lower hand rests on the thigh. The left lower hand is damaged. The upper right hand holds *chakra* and the left supports the mountain. At the lower part, on either side cattle are also shown.

Kasivisvesvara Temple, Pattadakal

Annigeri A.M., (1960), Radcliffe C.E., (1981) and Padigar S.V., (1996) have tried to identify the *Krishnacharita* scenes found on Kasivisvesvara temple.

Krishnacharita scenes depicted on the pillar of Kasivisvesvara temple are as follows: the narration starts from north face.

North face (Fig. 6.100)

Panel 1

1. Devaki gives birth to Krishna in prison.
2. Vasudeva goes to *Gokula* holding baby Krishna in his arms. A cow is shown to his left.
3. Two female stands in *Gokula.*

Panle 2

1. Krishna subduing Kaliya-naga. Balarama, *Gopis* and *Gopas* watchs the incident with surprise.

South Face : Left to right (Fig.6.101)

Panell

1. A lady churning buttermilk in a pot. Baby Krishna reaches his hand to the pot to steal butter.
2. Sakatabhanga – Krishna kicks and upturns the cart from the cradle.
3. Kesivadha.[162]
4. *Yamalarjunabhanga* – Baby Krishna rushes towards the two trees, which are shown with human heads.

Penel (right to left)

1. Infant Krishna suckles Putana to death.
2. Balarama whirling demon Dhenuka on the *tala* tree.
3. Aristhavadha – Krishna kills Aristha in bull-form.

The West face (Fig. 6.102)

1. Krishna kills *Kuvalayapida* elephant.
2. Kesivadha, Krishna kills horse demon.

Observations on the depictions of the Avataras of Vishnu

From a study of the *avataras* of Vishnu depicted in Chalukya context certain interesting facts emerge. Though the *avataras* are regarded as ten in

number, only the Varaha, Narasimha, Vamana, Dasarathi-Rama and Krishna are treated extensively on Chalukya temples. Even here Rama figures only as part of the *Ramayana* narration. On this ground it may be argued that except Varaha, Narasimha, Vamana and Krishna the other *avataras* did not play significantly in the minds of the people.

Not a single representation of the Varaha *avatara* depicts Hiranyakasha, the demon who according to certain *puranas* took the earth goddess down into the deep ocean. Hence it is likely that the Hiranyaksha episode was not a popular in the Varaha story during this period. The popularity of Varaha form during the Chalukyas seems to owe to the fact that they had Varaha as the emblem.

In the Narasimha sculptures, both *Kevala* Narasimha and *Sthauna* Narasimha find representation. But noteworthy is the diversity of the individual images. The artists seem to have exercised extensive freedom in presenting the theme before the viewer rather than conforming to any individual text.

The Vamana incarnation was a considerably popular theme. But in depicting the events of the episode a contrast is noticed between the pre 650 A.D. phase and post 650 A.D. phases of the Chalukya history. In the representations in the two caves at Badami and the ceiling of the Chikkigudi at Aihole, one notices that Namuchi holds tight the right leg of Trivikrama in order not allow him to measure the Universe. In the temples of Pattadakal the event of Vamana-Trivikrama theme is slightly changed. Here beside the foot of Trivikrama one finds the depiction of Garuda belabouring Bali and binding him with *Varunapasa*. This is interesting because only in the *Bhagavatapurana* version of the story this event is mentioned.

In the Krishnavatara episodes noteworthy are the depictions of babe Krishna killing the bird demon in the cradle as also the killing of demon Baka. Both these episodes are found in the *Harivamsapurana*. The latter, namely killing of Baka *asura* is also treated in the *Bhagavatapurana*. Hence the occurrence of the *Krishnacharita* episodes in the temples of latter half of

Chalukya regime may be considered as signifying the advent of *Bhagavatapurana* concepts in the region.

What is more significant about these sculptures and narratives pertaining to Vaishnavas is the fact that they occur here on Saiva temples also. As such they imply a kind of catholic attitude, or more properly attitude of accommodation. In the Saiva context the supremacy of Siva is shown by a shrine with a *linga* inside, placed in between the two babes, namely Krishna and Devi being exchanged at *Gokula*. Therefore again we may see here the attitude of the Kalamukha Pasupatas pointed out in chapter five.

Among the other forms of Vishnu depicted in Pattadakal and Alampur temples the Gajendramoksha episode is significant. Though the story is found in some of the *puranas* and the characters occurring in them are mentioned in the different *puranas*, the story is extensively treated in the *Bhagavatapurana*. The story emphasizes Vishnu as *Bhaktha-Vatsala,* that is, a lover of devotees. Against this background one may suggest that the *Bhagavata* version of the story had already became popular in the Chalukya region during the second half of their rule.

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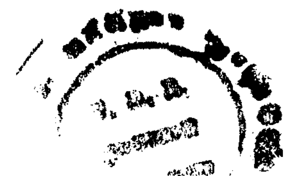


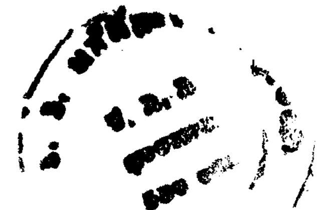
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List of illustrations





6.64	Krishna suckles Putana, Sakatabhanga, Aristhavadha, *Yamalarjunabhanga*, Dhenukasuravadha, Cave-III, Badami.
6.65	Birth of Krishna, exchange of babies, krishna and Ekanamasa, Cave-III, Badami
6.66	Krishna with cows, Krishna and Balarama feeding cows, Cave-III, Badami
6.67	Krishna lifts up *Govardhana* mountain, Kesivadha, Krishna kills *Kuvalayapida* elephant, Cave-II, Badami
6.68	Krishna subdues Kaliya, wrestling with Chanura, Cave-III, Badami
6.69	Krishna and Balarama enter the court of Kamsa, Krishna kills Kamsa, coronation of Ugrasena, Cave-III, Badami
6.70	Indra's fight with Krishna, Krishna carrying the *Parijata* tree to Dvaraka, *Parijata* tree planted in Satyabhama's garden, Cave-III, Badami
6.71	Kamasa seated in his court, exchange of babies, Putana attacks on Krishna, Churning of butter milk, Krishna suckles Putana to death, *Yamalarjunabhanga*, Sakatabhanga, Archaeological museum, Badami.
6.72	Kesivadha, Krishna subdues Kaliya, Aristhavadha, Archaeological museum, Badami
6.73	Pralambasuravadha, Krishna kills *kuvalayapida* elephant, Krishna lifts up mount *Govardhana*, Archaeological museum, Badami
6.74-75	Putana attacking on Krishna, infant Krishna suckles Putana to death, Krishna steal butter, *Yamalarjunabhanga*, Krishna with Gopikas, *adhisthana*, Upper Sivalaya, Badami
6.76	Birth of Krishna, exchange of babies, churning of butter milk, *adhishthana*, Upper Sivalaya, Badami
6.77	Krishna lifts up mount *Govardhana*, *adhishthana,* Upper Sivalaya, Badami

6.78 Aristhavadha, *adhishthana,* Upper Sivalaya, Badami.

6.79 Kesivadha, Pralambavadha, *adhishthana*, Upper Sivalaya, Badami

6.80 Damaged

6.81 Aristhavadha, Pralambavadha, *adhishthana*, Upper Sivalaya, Badami

6.82 Krishna lifts up mount *Govardhana*, southern *devakoshtha*, Upper Sivalaya, Badami

6.83 Krishna subduing Kaliya, northern *devakoshtha*, Upper Sivalaya, Badami

6.84 Vasudeva crossing the river Ganga, exchange of babies, *adhishthana*, Svargabrahma temple, Alamapur.

6.85 Putana entering Gokula, Putana Sukles to death, *adhishthana*, Svargabrahma temple, Alampur.

6.86 *Yamalarjunabhanga*, Sakatabhanga, Aristhavadha, Kesivadha, *adhishthana*, Svargabrahma temple, Alampur.

6.87 Birth of Krishna, on either side of the *lingamandapa* stand two men holding babies in their hands, krishan steals butter, on a pillar, Virupaksha temple, Pattadakal.

6.88 Putana entering *Gokula* in the form of a bird, Sakatabhaga, Krishna suckles Putana to death, *Yamalarjunabhanga* Dhenakasuravadha, on a pillar, Virupaksha temple, Pattadakal.

6.89 Krishna subduing Kaliya, Krishna lifting *Govardhana* mountain, Bakasuravadha, Pralambasuravadha, on a pillar, Virupaksha temple, Pattadakal.

6.90 Birth of Krishna, Vasudeva and Devaki in prision, a flying female holding a baby in her hand, on a pillar, Virupaksha temple, Pattadakal.

6.91 Rukminiharana, on a pillar, Virupaksha temple, Pattadakal.

6.92 Exchange of babies, Birth of Krishna, Sakatabhanga, Krishna Steals butter, Putanavadha, *Yamalarjunabhanga*, on a pillar, Mallikarjuna temple, Pattadakal.

6.93 Krishna Subdes Kaliyanaga, birth of Krishna, Kamsa Striking the baby on rock, Krishna's sister rises on rock, on a pillar, Mallikarjuna temple, Pattadakal.

6.94 Pralambasuravadha, Wrestling with Chanura, Krishna Kills Kamsa, On a pillar, Mallikarjuna temple, Pattadakal.

6.95 Krishna lifts up mount *Govardhana*, Dhenukasuravadha, Krishna Kills *Kuvalayapida* elephant, Kesivadha, Aristhavadha, on a pillar, Mallikarjuna temple, Pattadakal.

6.96 Birth of Krishna, on a pillar in the *gudhamandapa,* Mallikarjuna temple, Pattadakal.

6.97 Devaki giving milk to baby Krishna

6.98 Birth of Krishna, Krishna and Vasudeva in Prision, gandharva flying with new born baby, Kamsa Killing a baby, on pillar, Mallikarjuna temple, Pattadakal.

6.99 Krishna lifts up mount *Govardhana*, Papanatha temple, Pattadakal.

6.100 Birth of Krishna, Krishna Subdues Kaliya, on a pillar, Kasivisvesvara temple, Pattadakal.

6.101 Krishna Steals butter, Sakatabhanga, Kesivadha, Dhenukasuravadha, Aristhavadha Putana on a pillar, Kasivisvesvara temple, Pattadakal.

6.102 Krishna kills *Kuvalayapida* elephant, Kesivadha on a pillar, Kasivisvesvara temple, Pattadakal.



Fig. 6.1



Fig. 6.2



Fig. 6.3



Fig. 6.4



Fig. 6.5



Fig. 6.6



Fig. 6.7



Fig. 6.8



Fig. 6.9



Fig. 6.10



Fig. 6.11



Fig. 6.12



Fig. 6.13



Fig. 6.14

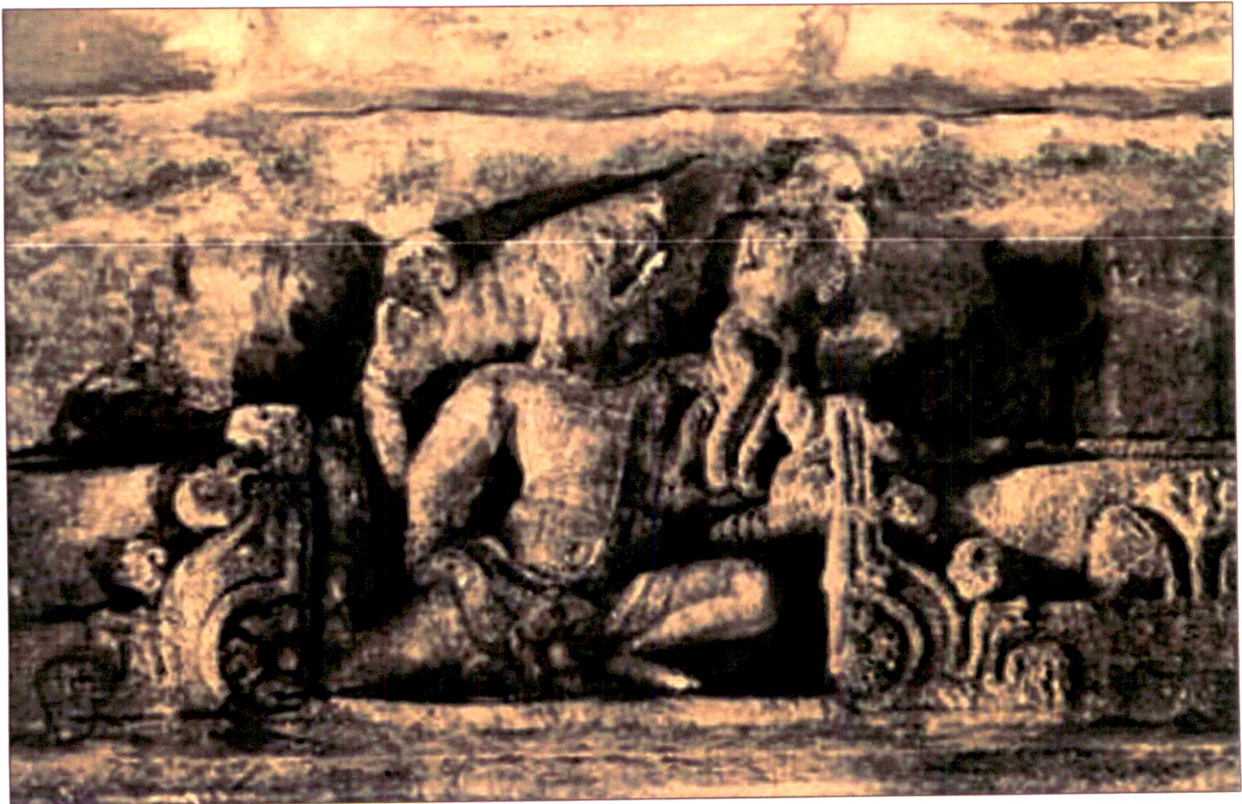


Fig. 6.15



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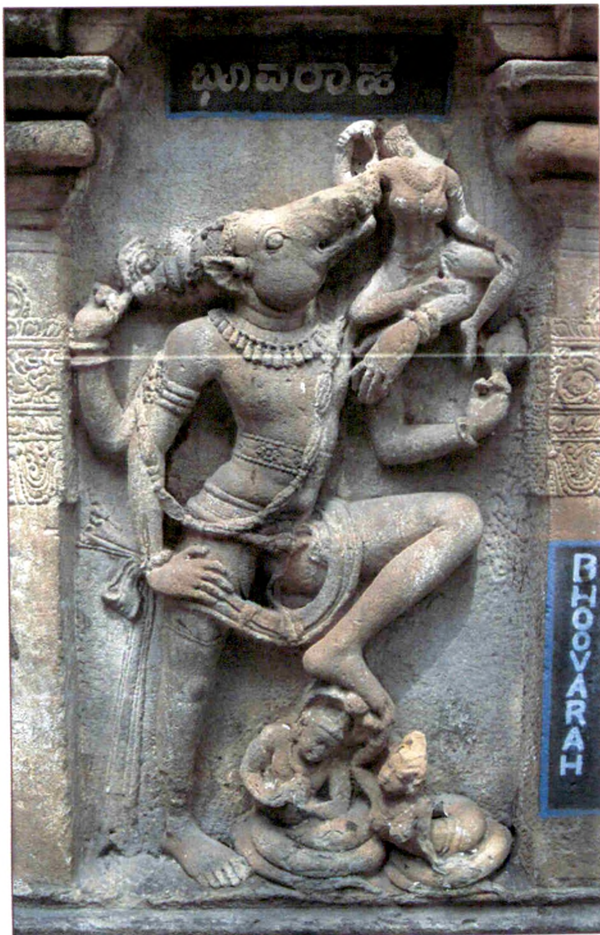


Fig. 6.18



Fig. 6.19



Fig. 6.20



Fig. 6.21



Fig. 6.22

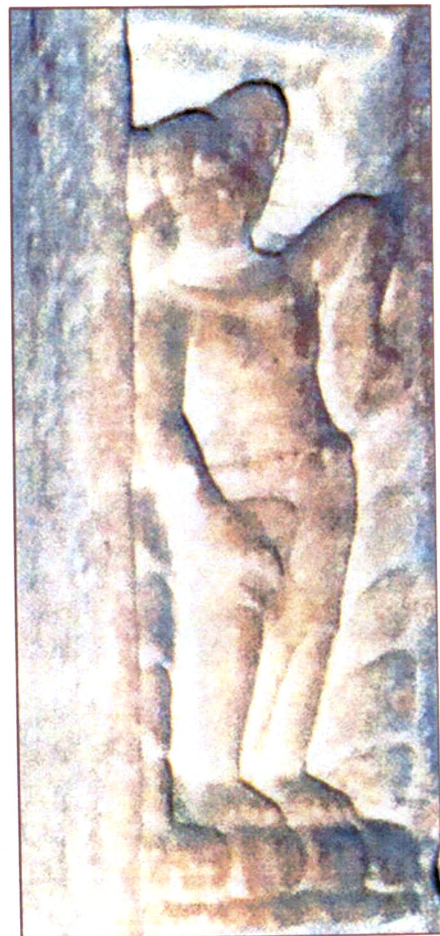


Fig. 6.23



Fig. 6.24



Fig. 6.25



Fig. 6.26



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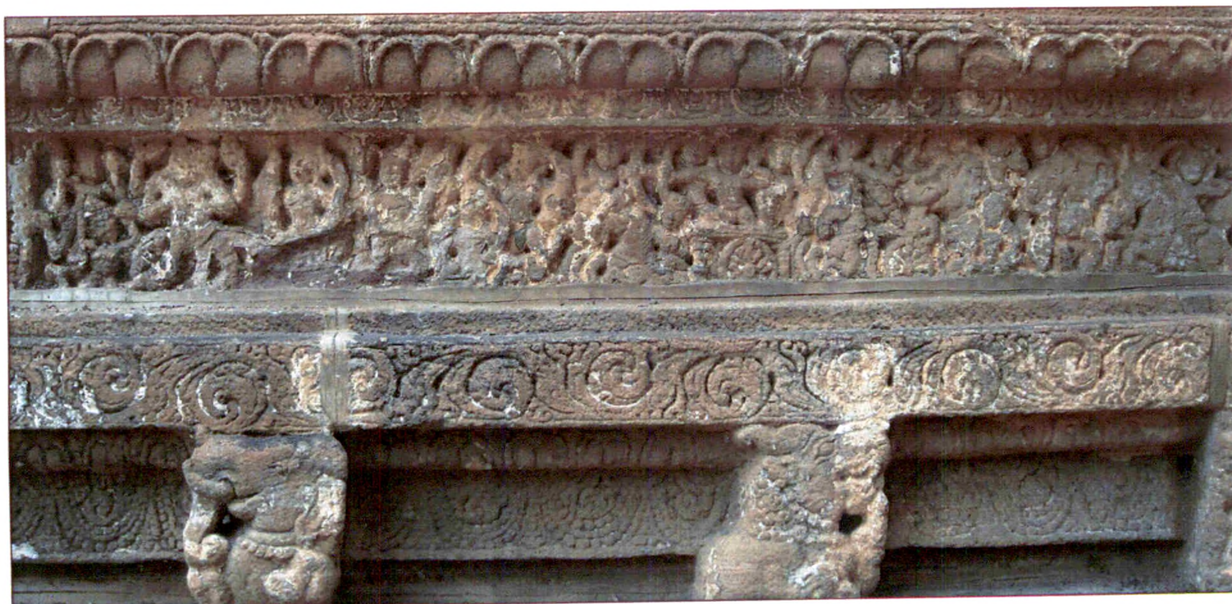

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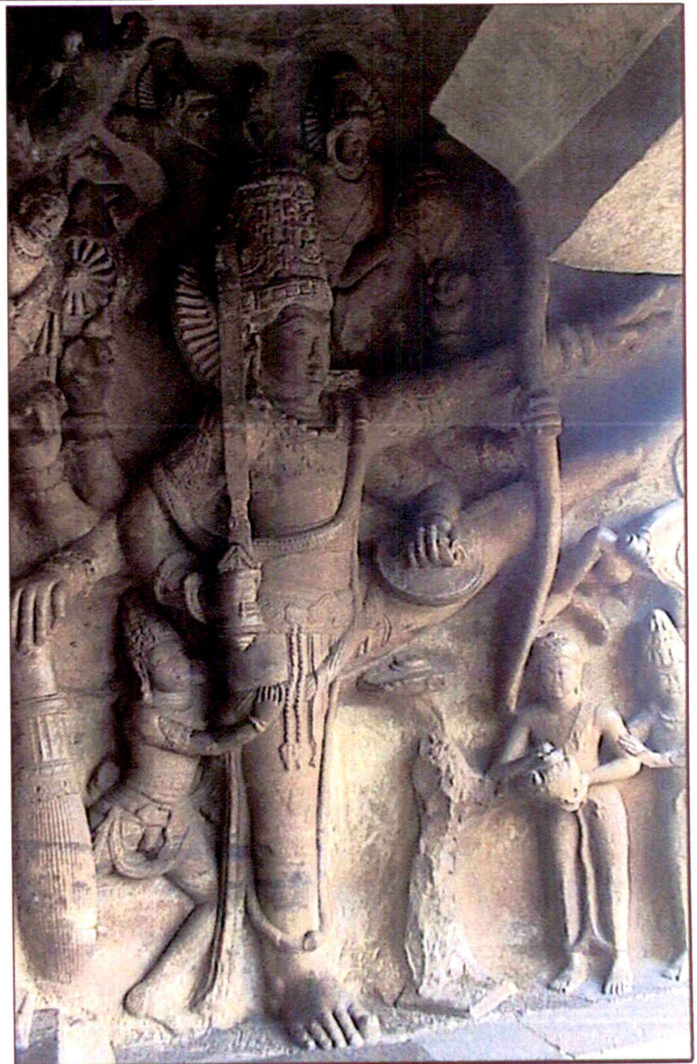


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Fig. 6.47



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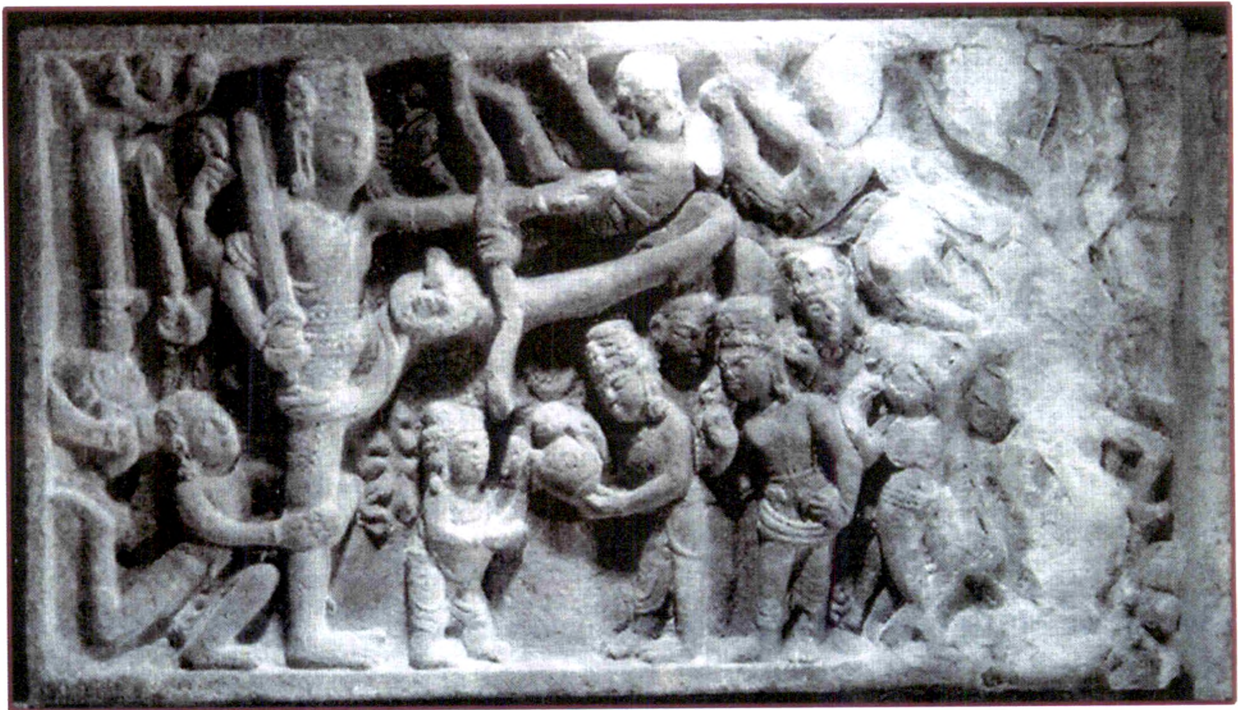


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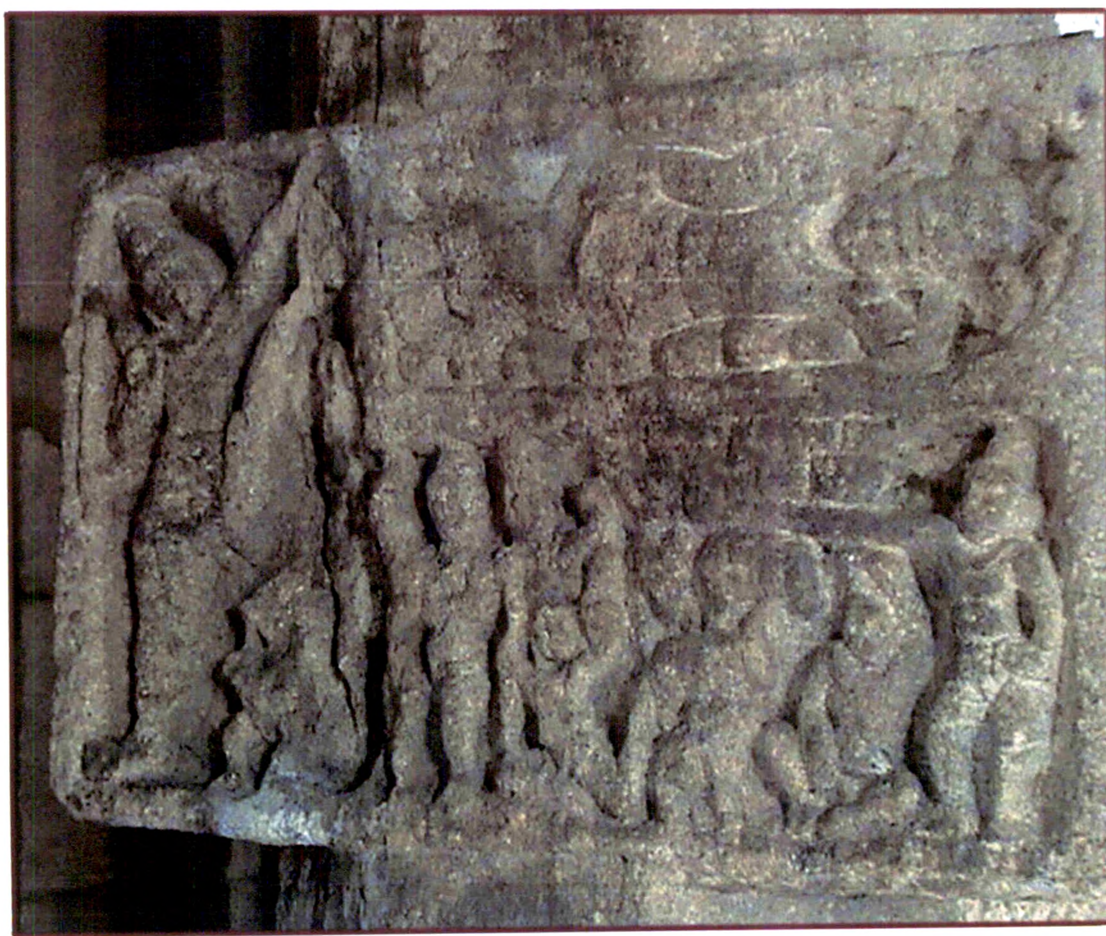


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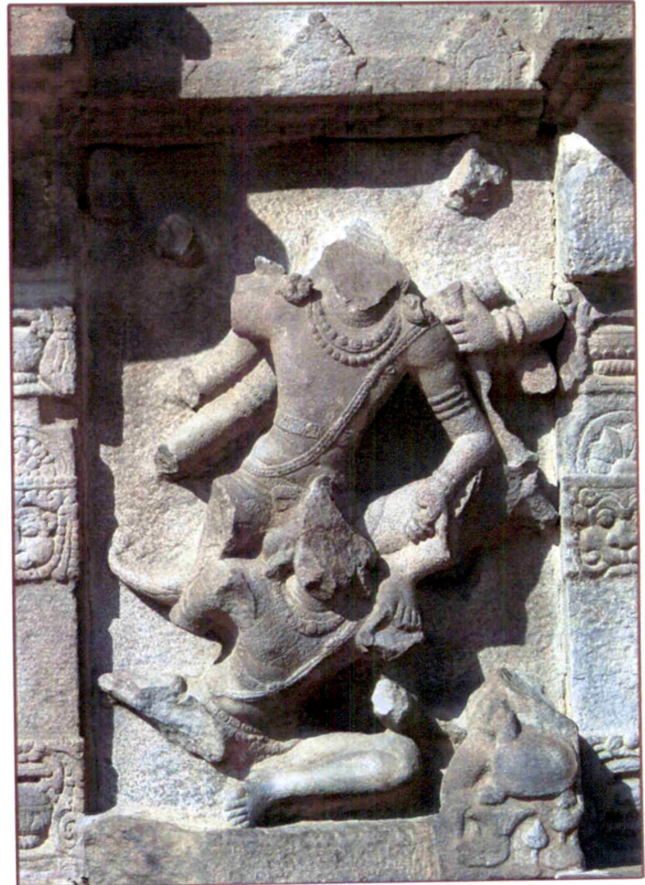


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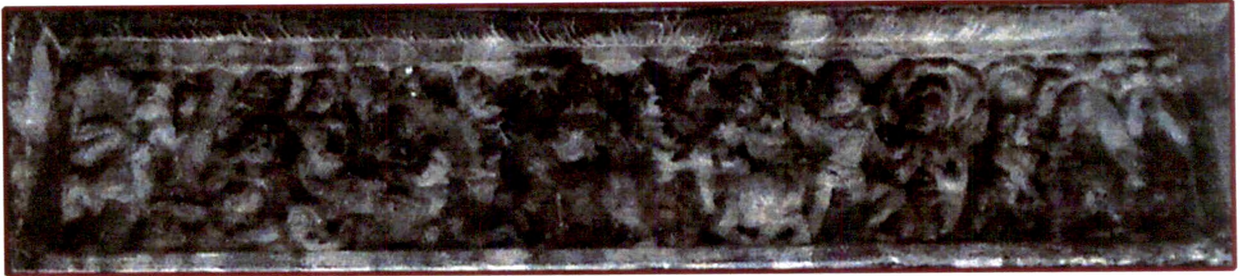

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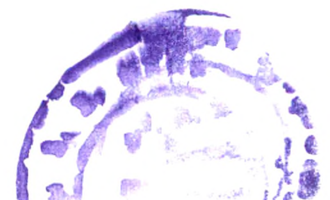



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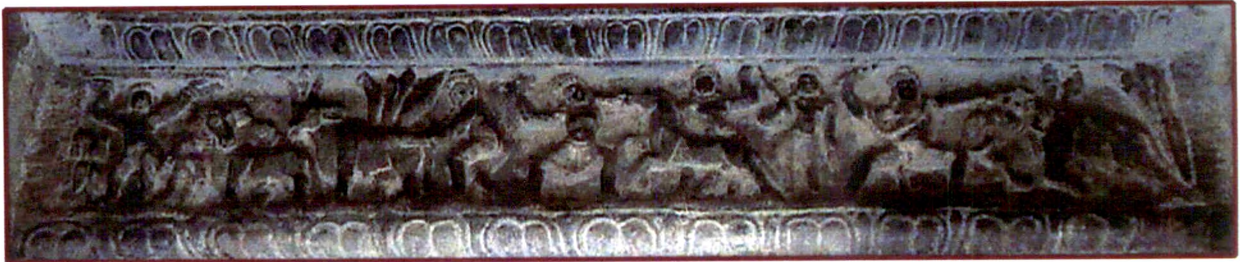

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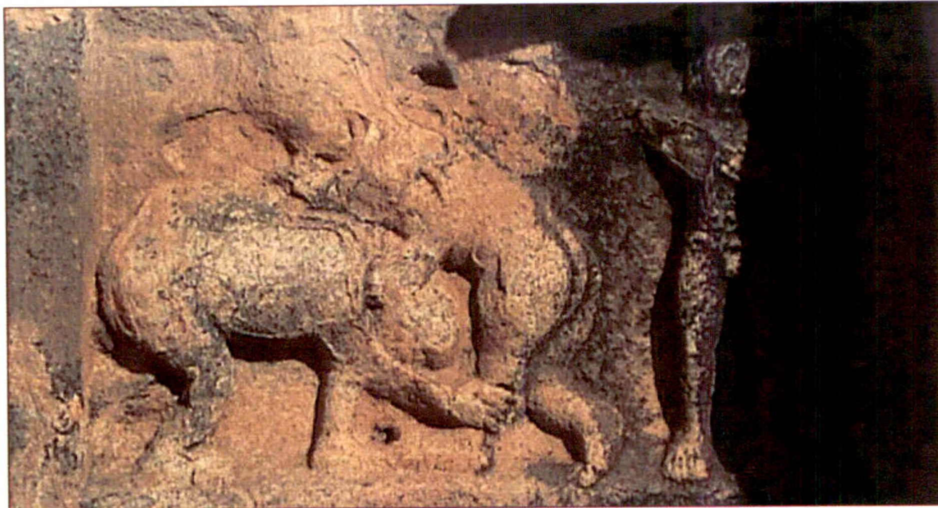


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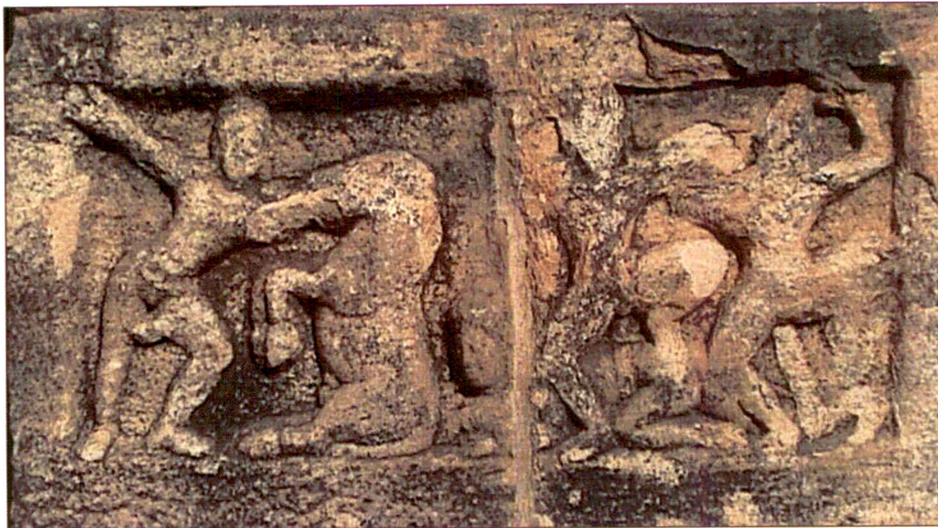


Fig. 6.79



Fig. 6.80



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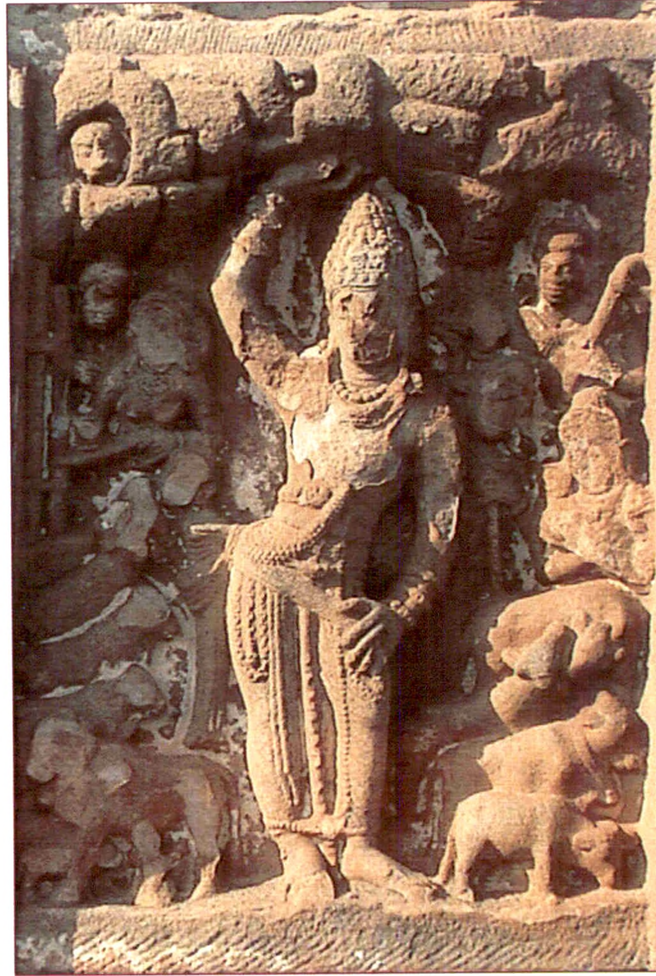


Fig. 6.82



Fig. 6.83



Fig. 6.84



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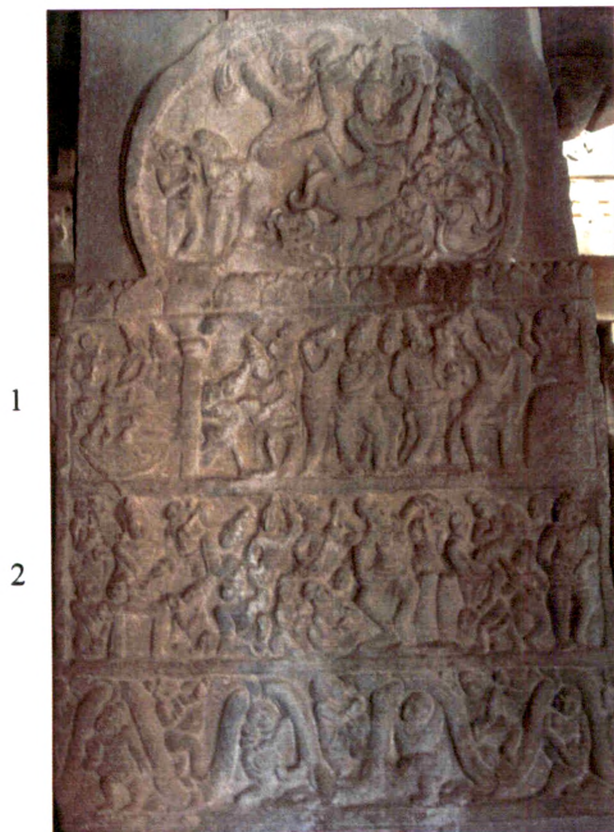


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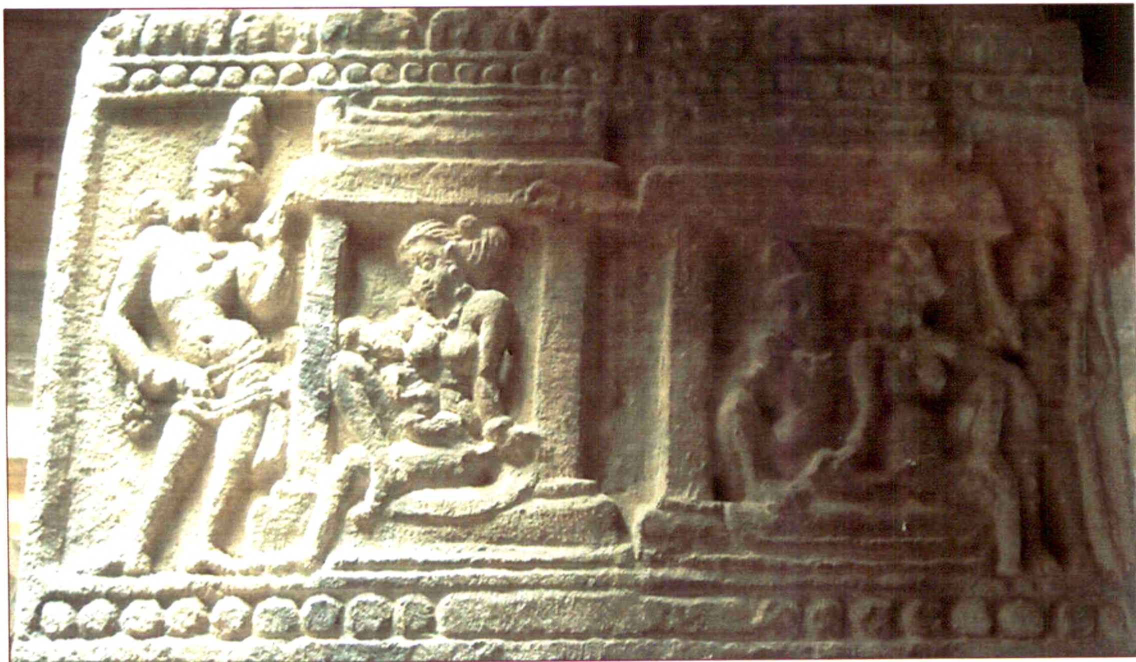

Fig. 6.97


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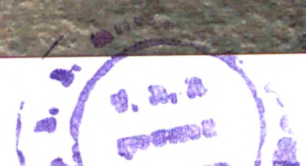




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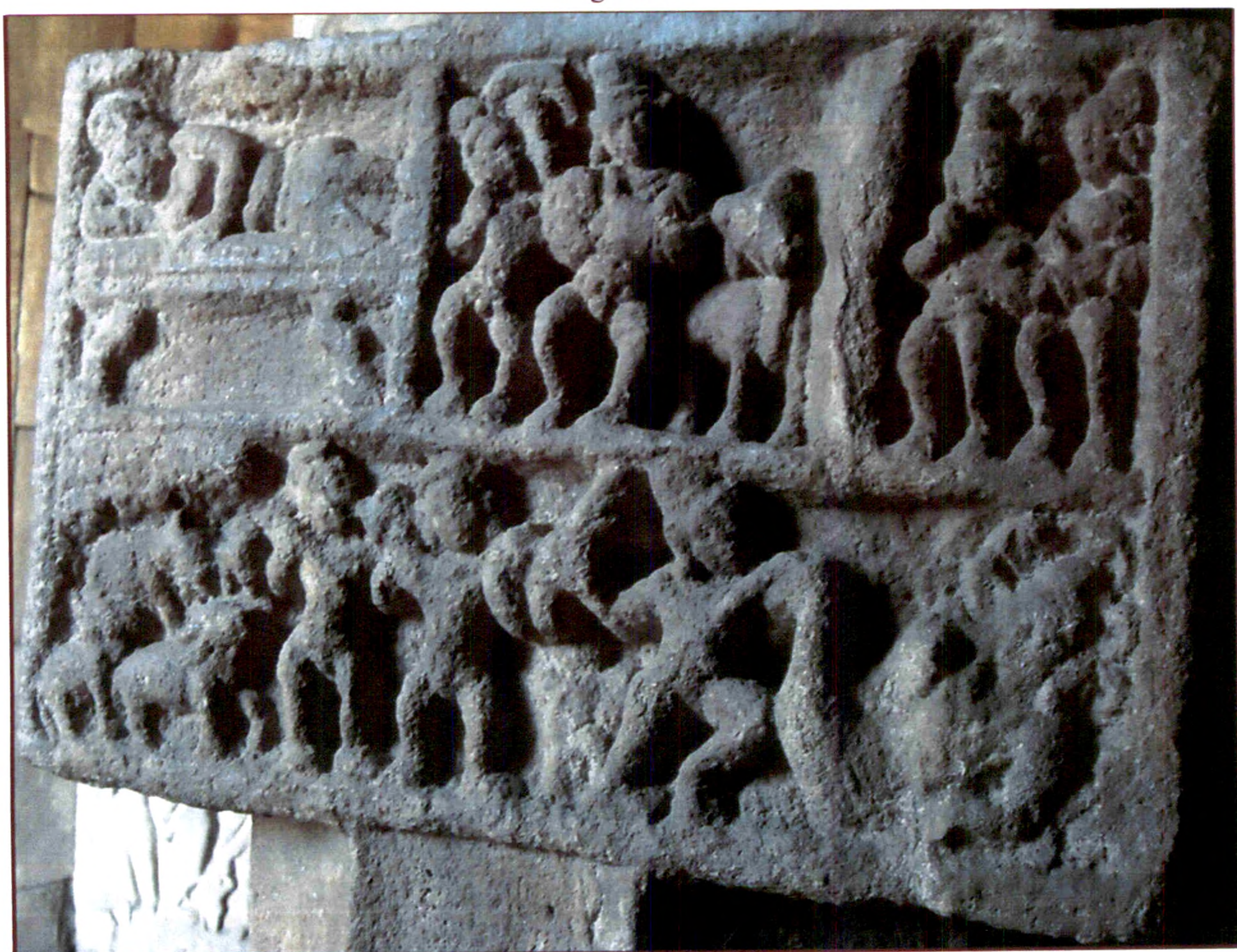


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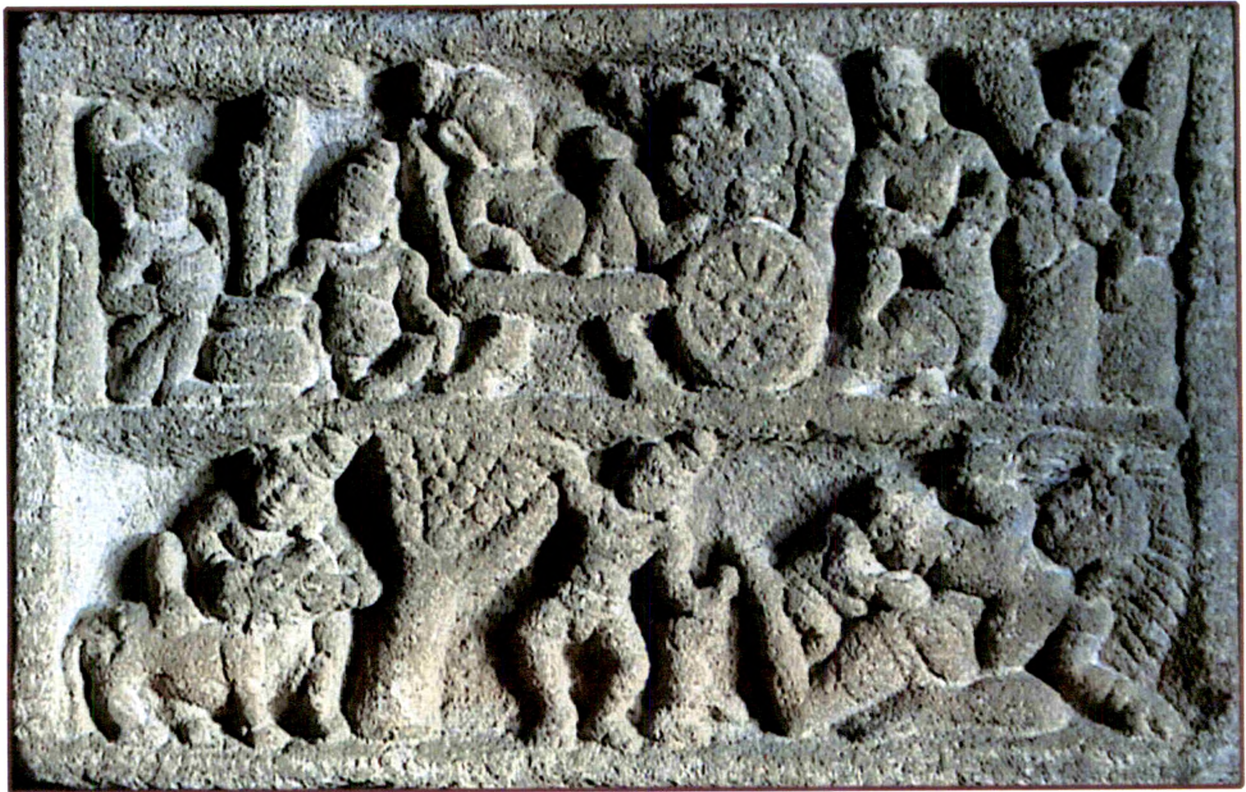


Fig. 101



Fig. 102

Chapter - 7

MYTHS OF SIVA

Saivism had been the most popular religion during the Chalukya period. Though the Chalukyas to begin with were Vaishnavas, the popularity of Saivism in the region ruled over by them did have an impact on their personal religious inclination, particularly from the time of Vikramaditya-I. This king is known to have turned a Saiva and assumed the epithet *parama-mahesvara* i.e., a great devotee of Mahesvara-Siva.[1] Though this gave a spurt to the Saiva building activity and hundreds of Saiva stone temples came to be raised. However, this is not to say that there were no Saiva temples or caves in Aihole and Badami before 650 A.D. Certainly there were many. This chapter will examine various presentations of themes related to the myths of Siva.

Santa and Anugrahamurtis of Siva

The Story of Lingodbhavamurti

The story of Lingodbhava is narrated in the *Vamanapurana, Vayupurana, Lingapurana, Skandapurana and the Sivapurana.*

The Vamanapurana

Once Siva arrived in the *Vindhya* mountain. In a forest, he established his *linga*. When this *linga* was set up, the entire earth shook from the tremor. The mountains, the trees and the rivers quaked.

Brahma and Vishnu went to the place where the *linga* was embedded in the earth. The upper part of the *linga* disappeared into the sky and the lower

part reached the underworld. Brahma and Vishnu decided that they would try and find the two extremities of the *linga*. Vishnu went down into the *patala* on Garuda. Brahma went up into the sky on *hamsa*. But they could not find the extremities of the *linga*. Then they returned and started to pray to Siva. Siva appeared before them. Brahma and Vishnu replied that they were praying because they were impressed by the *linga*. From now on, your image of the *linga* will be worshipped by everyone.[2]

The Vayupurana

At the end of the *Kalpa* Vishnu defeated all the *asuras* and arrested the *asura* king Bali. All the there worlds were submerged. Brahma come to Vishnu and started to act as if they did not know each other. There appeared a *linga* like cosmic fire. Then they came to an agreement that whoever found the top and bottom of the *linga* would be greater of the two. Thereupon Bramha assumed the form of a swan and went into sky, while Vishnu took the form of a boar and went down into the *Patala*. But neither could find out the top and bottom of the *linga*. Then they came back and started to pray to Siva. Siva appeared and gave them a boon.[3] After obtaining the boon Brahma and Vishnu went to their respective places.

Lingapurana

Once a quarrel ensued between Brahma and Vishnu about their greatness. At this time there appeared a *linga* resembling the great cosmic fire, with hundreds of tongues of flames blazing out of it. Thereupon Brahma and Vishnu went to find out the top and bottom of this huge mass of fire. Brahma assumed the form of a swan (*hamsa*) and flew up towards the sky while Vishnu took the form of a boar and went down into the *patala*. But they could not find out the top and bottom of the *linga*. They come back and started to praise it. Pleased with their prayers Siva manifested himself to them in the body of his firey *linga* with a thousand arms and legs, with the sun, the moon and the fire as his three eyes, bearing the bow called *pinaka*, clad in the hide of an elephant, carrying the *trisula* and wearing the *yajnopavita* made of snakes.[4]

The Skandapurana

The *Sakandapurana* narrates the story with slight changes. Brahma who went high up in the sky saw a certain bunch of *Ketaki* flower of mysterious nature falling from above. Brahma asked the *Ketaki* flower about the top of the *linga*. Then the *Ketaki* flower said that it has fallen down from the middle of the column that is inscrutable. Brahma requested the flower to be a witness for his having seen the top of the *Agni Linga*. And the flower agreed. After coming back, on seeing Vishnu. Brahma danced with joy and told Vishnu that he had seen the top of the column. The *Ketaki* flower's falsehood endorsed the words of Brahma. Vishnu taking it to be true made saluatation to Brahma. He worshipped Brahma with all the sixteen means of service and homage. But Siva appeared in his organized form. Vishnu stood up with his hands shaking in fear and touched of the Lord's feet. Siva was pleased with him and assured that he would be considered on a footing equal to that of himself.[5]

Sivapurana

Once a quarrel started between Brahma and Vishnu to about their greatness. At that time Siva assumed the form of a huge column of fire in between them. Seeing that huge firey column they expressed wonder and surprise and wanted to know the truth. Then Vishnu assumed the form of a boar and went in search of the root. Brahma in the form of a swan went up in search of the top. But Vishnu could not see the root of the firey column and returned.

Brahma who went high up in the sky saw a bunch of *ketaki* flowers of mysterious nature falling from above. He made *ketaki* to tell a lie before Vishnu saying that Brahma had seen the top of *linga*. After coming back, on seeing Vishnu, Brahma danced with joy. But Vishnu told him the truth that he could not see the bottom. Brahma told Vishnu that he had seen the top of this column and that the *ketaki* flower was a witness. The *ketaki* flower endorsed the words of Brahma. Vishnu taking it to be true, offered salutations to Brahma and worshipped him with all the sixteen means of service and homage.

The lord taking up a visible form in order to chastise Brahma who practiced trickery, came out of the column of fire. On seeing the lord Vishnu stood up and with his hands shaking with fear, caught hold of the lord's feet. Then Siva told that he was pleased with Vishnu because he strictly adhered to truth in spite of his desire to be a lord. Hence among the people he would have a footing equal to his own and honored by them.[6] Besides the myths in the *puranas,* the *Amsumadbedagama* mentions the inconography of Lingodbhavamurti.

Amsumadbhedagama

The *Amsumadbhedagama* describres the iconography of *Lingodbhavamurti* as follows:

The figure of Siva in the aspect of Chandrashekharamurti should be carved on the front of *Linga.* The legs below the knees of the figure of Chandrashekhara carved on the *linga* should be invisible. At the right of the *linga* and near its top Brahma should be represented in the form of a *hamsa,* while Vishnu should be carved in the form of a boar at the foot of the *linga.*[7]

Sculptural Representations of the Lingodbhavamurti

Visvabrahma Temple, Alampur (Fig.7.7)

The panel here represents Siva emerging from a huge *linga* in the form of Chandrashekharamurti. The *linga* is shown in the form of *Agni.* On his either side Brahma and Vishnu are depicted. Their hands are in *anjali-mudra.* Siva has four hands, lower right in *abhaya,* upper right carries a *parasu* and the upper left a *trisula.* Lower left hand is in *katyavalambita.* At the right top of the *linga* Brahma is moving towards sky in search of top of *linga.* At the lower left of the *linga* Vishnu is shown in the form of Varaha, searching for the root of the *linga.* In upper left corner, a four- armed goddess holding *khadga, chakra, sankha* and *khetaka* is carved. She is shown with flames behind her. The depiction is obviously of continuous narration class.

Remarks

The depiction is obviously continuous narration. Brahma having failed to reach the top of the *linga* is shown for the second time, saluting Siva, theirby accepting Siva's superiority among the gods. On the left side, Vishnu having failed to see the bottom of the *linga* in Varaha form, reappears beside Siva with folded hands there by suggesting his supplication to Siva. The lady figure at the top left is intrigying. She seems to represent Siva's consort Durga.

Virupaksha Temple, Pattadakal (Fig.7.8)

The exterior *koshtha* of the Virupaksha temple at Pattadakal represents the Lingodbhava form of Siva.[8] Siva is emerging from a huge *Linga* in the form of Chandrasekharamurti. At the right top of the *Linga*, Brahma is depicted. He is riding towards sky in search of the top of the *Linga*. At the lower left, Vishnu is shown in the form of Varaha. The *linga* is depicted in the form of pillar of fire. In the midst of the *Linga* Siva stands in *samabhanga*. His lower right hand is in *abhaya* (damaged), the upper right has *parasu,* the upper left has a *trisula,* and the lower left is in *katyavalambita*. The depition is monoscenic.

Kasivisvesvara Temple, Pattadakal (Fig.7.9)

A pillar in the *mandapa* of the Kasivisvesvara temple carries representation of the Lingodbhava form of Siva. Siva is emerging from the *linga* in the form of Chandrasekharamurti. At the lower part on either side of the *linga,* Brahma and Vishnu are shown. Their hands are in *anjali-mudra*. Indra, Agni, Yama, Varuna and Gandhrvas are depicted on either side of the *linga*.

The story of Kamadahana

The story of *Kamadahana* is found in the *Ramayana, Matsyapurana, Skandapurana, Vamanapurana* and the *Sivapurana.*

Ramayana

Once Siva was in meditation. Kama wanted to create a desire in Siva. Siva saw him with his third eye, and Kama was burnt to ashes. Therefore he is known as *Ananga.*[9]

Kumara Sambhava Mahakavya

At the request of the god Indra Madana went to *Himalaya* to disturb Siva's meditation. When Gauri also came there with flowers and garland to worship Siva. While Madana shoot an arrow on Siva. Siva became unconscious. He saw Umadevi. Then he came to know all these things happening with Madana. Siva became angry and he opened his third eye. Suddenly Madana was burnt into ashes.[10]

Matsyȧpurana

The gods decided to make Siva fall in love with Parvati. Then Indra sent Madana, the god of love, to Siva's hermitage. When Madana disturbed Siva's meditation with his arrows, Siva became angry and burnt Madana with his third eye.[11]

Skandapurana

Parvati wanted to meet Siva. But whenever she came to see him he used to be in meditation. Indra and the other gods became worrird. Indra sent Kama to distract Siva's from meditation. Then Kama went to *Himagiri* with Rati, Vasanta, Maruta, Ramba Urvasi and Tilottama. Thereupon he became angry, opened his third eye and Kama was burnt.[12]

Vamanapurana

Once Nara and Narayana performed *penance* in the *Himalayas.* Indra was worried an account of Nara and Narayana's meditation. While Indra sent Rambha and Madana to distract the sages. Then they went to *asrama* to distract Nara and Narayana. Narayana was surprised at all this and looked up from his meditation suddenly Madana was burnt.[13]

Sivapurana

The gods and goddesses wanted to be ensured that Siva and Parvati fell in love with each other. Then Indra sent Kandarpa to Siva who was performing penance in the *Himalayas*. Parvati was also in the region to make sure that the two fell in love. Kandarpa went to the place where Siva was meditating and started to distract Siva's meditation. Siva became angry and opened his third eye, and Kandarpa was burnt into ashes.[14]

Penance of Parvati

Penance of Parvati is found in the various *puranas* and the works of Kalidasa also.

Kumara Sambhava Mahakavya

After the death of Madana Gauri decided to perform penance to obtain Siva as her husband. During the summer she stood himself in the midest of *Panchagni* and in the winter she stood in the water and performed the penance.

One day Siva came in disguise of a Brahmin to test her love. Parvati welcomed him and gave him *Madhuparka* and fruits. Then he asked her for who she was meditating. Parvati told him that she was meditating for Siva. He started to criticize Siva. Parvati became angry and told her servants to get him to go away. Then Siva showed his real form and agreed to marry her.[15]

Matsyapurana

Parvati had begun to perform penance so that she might have Siva for her husband. For one hundred years she meditated, living only on *leaves* and for the final hundred years, she meditated fasting. Then the seven sages went and told Siva about Parvati's penance and Siva agreed to marry Parvati.[16]

Vamanapurana

Parvati began to perform *penance* to obtain Siva as her husband. During this period of meditation her name became Lalita. She meditated only on Siva and her companions kept her supplied with fruits, roots and other offerings. For

the purpose of meditation, Uma built an image of Siva out of clay. Pleased by the meditation of Uma, Siva came in disguise of an old hermit to test her love. He asked her for whom she was meditating. When she said she was meditating for Siva, he told her to give him up as he was good for nothing and she deserved a better man. She told him not to use any such words for Siva. This made Siva happy and he showed up in his original attire and agreed to marry her. The place of her meditation came to be later known as the Bhadreshvar.[17]

Brahmapurana

Siva intended to test Parvati before marriage. Once when she was in penance, she heard a child's shriek who was being caught by a crocodile in a nearby tank. Parvati rushed to the place and requested the crocodile to leave the child. The crocodile replied that it could do so only if Parvati would give in exchange all the merit accured by her during the penance. Parvati immediately accepted it and the child was set free. This child was none else but Siva himself.[18]

Skandapurana

Parvati wanted to marry Siva. She began to perform difficult penance. Finally Siva was pleased at Parvati's meditation. But he wanted to tease her a bit and test her as well. So he appeared in disguise before Parvati and criticized Siva. While Parvati become angry and told him to go away. Hearing this Siva revealed his true form and agreed to marry her.[19]

Varahapurana

Parvati wanted to marry Siva and for pleaseing him, she began to perform penance. One day Siva came to test her in the disguise of an old Brahmin and he begged for food. She sent him to river Ganga for bath and told him she would arrange for his food. Siva went to the river Ganga and assumed the form of a crocodile and caught hold the leg of Brahmana. Parvati rushed to the place to save the Brahmana. Siva revealed his true form and agreed to marry her.[20]

Sivapurana

In the *Sivapurana*, the story runs as follows: Desiring to obtain Siva as her husband, Parvati went to a dense forest and performed a great penance. She was attended by two of her friends. In order to test her penance, Siva sent the seven sages like Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vasistha to the place of penance. These sages thoroughly tested her. After that Siva went in the disguise of a monk. He had a staff and an umbrella with him. Parvati welcomed him and worshipped him with all the articles of worship. He too gave a negative impression of Siva saying that he was not worthy of her beauty and character. But Parvati was very firm in her decision which made siva happy. He disclosed his identity and agreed to marry her.[21]

The Story of Girija Kalyana

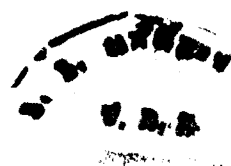
The story of *Girija Kalyana* is narrated in various *puranas*.

Kumarasambhava Mahakavya

After testing Parvati's penance Siva agreed to marry with her. The marriage date was also fixed. All the gods and goddesses came to attend the marriage ceremony of Siva and Parvati. The whole city was decorated with the flags, flowers and garlands. Siva and Parvati were also decorated with various ornaments. Siva came to the marriage hall with Nandi, his attendants and *ganas*. The *Saptamatrikas*, god Indra, Varuna, Agni etc were also came there. The Sun god Surya held an umbrella over his head. The riverine goddesses Ganga and Yamuna hold *chamaras* on either side of Siva. Himavan performed the ceremony of *Kanyadana*. Then all the rituals were performed in the presence of gods and goddesses.[22]

Matsyapurana

The marriage of Siva and Parvati is beautifully depicted in the story of *Girija Kalyana*. It was a grand marriage attended by all the gods and goddesses. Brahma became the *purohita* and Agni witnessed the marraige. Vayu with gntle wind, Varuna with gems and Indra with beautiful ornaments



added glamous to the ceremony. Kuvera brought all sorts ornaments. Gandharvas and the Kinnaras provided great entertainment. Siva performed all the rituals in the presence gods and goddesses.[23]

Sivapurana

The story *Girija Kalyana* in *Sivapurana* is similar to the one found in *Matsyapurana*. It also describes the grand marriage of Siva. Many Gods took part in marriage. Visvakarma designed the great altar for marriage. Siva enjoyed the peculiar construction. He wore diamond studded ornaments. The Sun god provided umbrella and the moon embellished him. Ganga and Yamuna were waving fans with feathers. All the invitees enjoyed the ceremony.[24]

Vamanapurana

God Indra, Brahma, Saivas, *Pasupatas*, Virabhadra and other *ganas* come to mount *Mandara*. Then they went to mount *Kailasa* for performing the marriage ceremony of Siva. Siva was decorated with *Sarpakundala, Gorochana tilaka*, lion skin, armlets and anklets made of precious dimonds. God Agni, Vishnu and Lakshmi and Brahma were also present with Sachidevi God Indra held a white umbrella (*Sveta chhatra*) to Siva.

Thereupon goddess Parvati, decorated with white silk garment was brought to the presence of Sankara by her brother Sunabha, who performed the rites of marriage. Then Himavanta brought *Madhuparka* to Siva. In the *mandapa* Siva sat facing east and Himavanta facing north. Then the gods began to watch the behavior of Sankara and Kali. Sankara with Parvati then took part in the popular rites and customary ceremonies of the marriage. All the rites were presided over by Brahma.[25]

Lingapurana

The god Brahma created a precious and auspicious city for performing marriage ceremony of Siva. Goddesses Diti, Aditi, Kadru and Vinata also went to the marriage. Tumburu, Narada, Haha-Huhu and other musicians came with precious diamonds and musical instruments. Agni was also present. Brahma

performed the *Homa* duly chanting the *mantras* from *Vedic* texts. After worshiping the Brahmanas brought by Vishnu he blessed them with different boons. Lord Brahma then bowed down to the husband of Uma, the lord of *Devas*. He offered *Padya, Acamaniya, Madhuparka* to the couple.

The sages beginning with Bhrigu showered gingelly seeds and whole rice grains. The Sun and the rest of the luminaries worshipped and eulogized the lord Siva. Later Siva concluded the sacred *Vedic* rites. He was thus united with her for the welfare of the worlds.[26]

Sculptural Representations

Cave – I, Badami (Fig. 7.10)

The beam of the Varndha in Cave-I at Badami depicts the story of *Girija Kalyana*.[27] This narrative frize proceeds from left to right.

1. Parvati performing penance standing single foot with *urdhva-bahu*.
2. Next to Parvati stands Siva in the guise of an old Brahman and he his requesting for alms.
3. Parvati extending her hand to draw out from waters Siva, whose leg is caught in clutches of an alligator.
4. In the next episode Brahma is seated at the centre near sacrificial fire holding a ladle in his hand. It suggests that Brahma is acting as a *purohita* (priest).
5. To his left Siva and Parvati stand in the act of *pani-grahana.* In between Siva and Parvati stands a male figure, obviously Himavan.

Mallikarjuna Temple, Pattadakal

On a pillar (No. 9) in the *gudhamandapa* of the Mallikarjuna temple is the theme of *Girijakalyana*. The story is depicted on the three faces of the pillar. The narration starts from the west face.

Pillar No.9

West face (Fig.7.11)

Panel 1

1. Siva and Parvati seated on mount *Kailasa.*
2. Manmatha standing in a chariot drawn by parrots or swans and shoots a arrow at Siva and Parvati.
3. In the chariot Vasanta stands behind him a lady stands, probably Rati.
4. The chariot is drawn by four swans (parots?) that hold the yoke by their beaks.

Panel 2

1. Rati seated in astonished mood, on her either side stand her attendants and *ganas.*
2. A *gana* fighting with Vasanta.
3. Manmatha aims his arrow towards Siva.
4. Siva looking towards Manmatha, probably with his third eye.
5. At the extreme end of the panel a lady is seated, probably Rati in *vilapa.*

South Face (Fig.7.12)

1. Parvati and her attendant stand in *asrama.*
2. Siva beging alms in the guise of a Brahmana.
3. A *gana* leading him to a river for bath.
4. Siva stands in river, his left leg is caught by the alligator (Tortoise)
5. Parvati comes to help Siva. She is holding his right hand. The *ganas* and her attendants witness the incident curiously.

East Face (Fig.7.13)

1. Vishnu performing the ceremony of *kanyadana.*
2. Parvati stands on the left side of Siva.
3. Brahma acting as a *purohita.*
4. The other gods and goddesses stand on either side of Siva and Parvati.

Kasivisvesvara Temple, Pattadakal (Fig.7.14)

A pillar in the *mandapa* of the Kasivisvesvara temple depicts the marriage of Siva and Parvati. At the extreme end Vishnu is performing the ceremony of *kanyadana* to Siva. Parvati is standing on the left side of Siva, who holds her right one. To the left of Parvati stands a lady. *Dikpalas* stand with their hands in *anjali-mudra.*

The story of Siva and Daksha

The story of Siva and Daksha are found in the *Bhagavatapurana, Vayupurana, Kurmapurana, Vamanapurana* and the *Brahmandapurana.*

Bhagavatapurana

Daksha once decided to perform a *yajna* named *brihaspatistvayajna.* But he did not invite Siva. Sati went uninvited to the sacrifice and was insulted by her father. Unable to bear these insults, she immolated herself (Fig.7.15). Enraged at the news of the Sati's death, Siva destroyed the ceremony.[28]

Vayupurana

Daksha decided to organize an *Ashvamedha yajna.* But due to his earlier enmity with Siva, Daksha did not invite Siva to this sacrifice. Sage Dadhicha protested to Daksha that a sacrifice should not be held in Siva's absence. But Daksha did not listen to Dadhicha. At the request of Parvati Siva went to attend the *yajna.* But he was insulted by Daksha. Siva then created an *asura* named Virabhadra who destroyed Daksha's *yajna.*[29]

Skandapurana

Daksha prajapati had given his daughter Dakshayani to Siva. But Daksha felt insulted thinking that his son-in-law had displayed disrespect towards him. So he deliberately arranged a *yajna* to which he did not invite either Siva or Dakshayani. But Dakshayani went to attend the *Yajna* without being invitated. Daksha insulted Siva in her presence. This insult made her to enter the fire for self-immolation (Fig.7.15). Then Siva became angry and he created Virabhadra to destroy the *yajna.*[30]

Lingapurana

Daksha once organized a *yajna*. He invited all the gods and sages except Siva. Sati went to the *yajna*, where Daksha insulted her. Thereupon, she immolated herself in the fire of the *yajna*. Then Siva sent Virabhadra to destroy the *yajna*.[31]

Vamanapurana

The *Vamanapurana* narrates the story with slight changes. Once Daksha decided to perform a *yajna*. But he did not invite Siva to his *yajna* because Siva had a skull stuck to his hand. Jaya, a messanger, told Sati of the *yajna* being conducted by her father. Sati was shocked for she and her husband were not invited. She died of shock. Jaya started wailing. On hearing the sound of wailing, Siva came there. And he created an *asura* named Virabhadra from hair. Then Virabhadra destroyed the *yajna*.[32]

Brahmandapurana

The *Brahmandapurana* narrates the story with slight changes. Once Daksha invited all his daughters except Sati to come and stay with him for some time. But sati got to know that her sisters had been invited and were living happily in Daksha's house. Then Sati went and asked her father why he didn't invite her. Daksha insulted her husband for which Sati sat down on the ground and started to perform *yaga*. Fire came out of her body and consumed

her. Siva heard the news of Sati's death. Then he created an *asura* named Virabhadra to destroy Daksha's *yajna*.[33]

Kurmapurana

Daksha who was the son of the Prachetas organized a *yajna*. All the gods and sages were invited to this ceremony except Siva. Meanwhile Parvati got to know about the *yajna* and told Siva to destroy the ceremony.[34]

Sculptural Representations

Virupaksha Temple, Pattadakal (Fig.7.15)

On a piller in the *gudhamandapa* of the Virupaksha temple is depiction of Daksha performing *Yajna*. Siva and Parvati leaning on Nandi. Suggesting the Siva and Parvati entering the sacrificial hall. At the lower part of the panel sati is immolating herself in the sacrificial fire.

The Bhikshatana Story of Siva

The story of *Bhikshatana* of Siva is described in various *Puranas* and the works of Kalidasa also.

Lingapurana

Once in the *Daruvana* women and children took to the performance of austerities and forget the worldly ways. Siva started out to beg in their quarters. For this purpose, he became a black, ugly looking being and naked he went into their midst. When Siva appeared he drew the attention of all the inhabitants of the *Daruvana* and through his magic power the residents of this forest took to all sorts of bad ways of this world. When *rishis* cursed him, instead of being attracted by it, he disappeared. The *rishis* realized that the intruder was no other than Siva. Then Brahma advised them to worship his *linga*.[35]

Vamanapurana

After the death of Sati, Siva was in meditation, when Kama disturbed his penance. Siva become angry and started moving naked, holding a *Kapala* in

his hand. One day he came near the *asrama* of Bhargava and Angirasas's. The wives of the *rishis* lose their consciousness. Then the *rishis* cursed Siva.[36]

According to another account once Siva cut off the head of Brahma. The sin of *Brahmahatya* stuck, to him and he underwent the curse of conduct. With the skull for his drinking and eating vessel, with bones for his staves, he went about begging for food. He went also to the seven houses of the seven *rishis* and never lived in any town or village, but made the burning ground outside the village his abode.[37]

The iconographic descripption of Bhikshatana Siva is mentioned in the *Amsumadbhedagama* as follows:[38]

The left leg of the Siva should be placed on the ground and the right slightly bent. He holds in the left hand *kapala* and a *damaru* in the back right one. The head may have the *jatabhara.*

Sculptural Representations

Mahakutesvara Temple, Mahakuta (Fig.7.16)

The northern exterior wall of the Mahakutesvara temple depicts the *Bhikshatana* form of Siva. Siva stands cross-leged and is decorated with *yajnopavita, jatamukuta, karnakundala* etc. The right hand of Siva is damged, while the left hand holds a *kapala.*

Visvabrahma Temple, Alampur (Fig. 7.17)

This figure is placed just above the *jalavatayana.* The relief presents a nude looking charming male in a *tribhanga* posture. The somewhat mutilated and worn out figure is sparcely decorated bound of which the bangles, waste belt and anklets are clear. The left hand holds up a *Kapala* while the right hand carries a *mayura pinchha* broom. At the top, as a part of decoration, is a garland wearing cellesstial pairs. Of these the spouse of a fair who were pleading charm of *Bhikshatana.* This is a mono-scenic presentation of the narrative.

There are no accompanying figures except *Vidhyadharamithunas* in the upper corners.

Svargabrahma Temple, Alampur (Fig. 7.18)

This is a very suggestive depiction of Bhikshatanamurti theme. The central figure is that of Siva as *Bhikshatana,* standing in *tribhanga* posture. His face shows a introvert smile of an enlightened *yogi*. His hair is neately arranged to fall on either side behind his shoulders. He wears ear-ornaments, a necklace, *yajnopavita* and a diapihanous loin cloth falling down to the ankles. All his four arms are mutilated, but what remains of the left two arms suggests that he had in those hands a begging bowl and a *gridhra pinchha* (broom made of feathers of the eagle.) On the whole the presentation of Siva is most charming. To his left side is the relatively a dwarf sized lady also in *tribhanga* representing Parvati. A left hand is mutilated but seems to have held out the alms for offering to the *yogi*. The sparsely decorated lady has lowered head. Her loins are covered with decorated lower garment. Behind her is an *ascetic* who has his hand raised in *annoyment.* To Siva's right flank stand a pair of ladies representing *Rishipatnis*. Their heads are mutilated but hands suggests the anomoured mood. One of the ladies has raised her left arm in a jesture of astonishment at the bewildering charm of the Lord. Her left hand is placed at the loins while her lower garments have loosened. Behind the two ladies stands an ascetic raising up the *kamandalu* and looking at Siva. Apparently, he is anayed at the *yogi* because women are drawn away by the charm of the mendicant. At the upper right corner of the panel a lady with a child sits on a well decorated Nandi. Judgining from the decoration of her lower garments she compares with Parvati depicted to the left of Siva. This figure appears to have been covered to indicate either the purpose for which *Bhikshatanamurti* form was assumed by the lord or the result of the marriage of Siva. Thus the lady on the bull is Parvati and the child is Skanda. Corresponding to this the upper left part is an elephant which may have connection with Skanda. It is also synoptic in the sense, the future event of the birth of Skanda is also indicated in a corner

of the panel. To understanding this panel in narrative context, one has to go to the lower part to the upper part sequentially.

Virupaksa Temple, Pattadakal (Fig. 7.19)

The northern exterior wall of the Virupaksha temple represents the Bhikshatana Siva. Siva stands in *tribhanga* of the four hands of Siva the right two hands are not clear. The left hand holds *Parasu* and *Katyavalambita.* His hair is fall on either side behind his shoulder. He is decorated with *Karnakundala, Yajnopavita*, etc. In the lower right a *gana* is depicted.

Mallikarjuna Temple, Pattadakal

The southern exterior wall of the Mallikarjuna temple depicts the *Bhikshatana* form of Siva. The sculpture is badly damaged. Siva stands in *tribhanga.* The two hands of the Siva are damaged. Probably he holds a *pincha.* He wears a *runda* on his head.

***Dyuta-Krida* of Siva [Dice game between Siva and Parvati]**

The story of *Dyuta Krida* is mentioned in the *Skandapurana* and the *Padmapurana.*

Skandapurana

The sage Narada once went to mount *Gandhamadana.* He found Siva and Parvati happy in each other's company. Narada told Parvati that the best way to spend time was to have a game of *dyuta.*

Incited by Narada, Parvati challenged Siva to a game of dice. Narada looked on. Narada and Siva employed a little bit of trickery and Siva won the game. Siva and Narada then began to tease Parvati at her defeat. This made Parvati angry and she challenged Siva to another game. This time, it was Parvati who won. Then Parvati said to Siva that she had defeated him.

Tempers rose and soon the couple were in the midst of a fight. Narada made matters worse by saying, "Why are you lying Parvati? You have not been able to defeat Siva; he lost willingly. It is beyond the reach of anyone to defeat

Siva, unless he deliberately wants to lose". Siva's attendant Bhringi tried to restrain Parvati. In a fit of anger, Parvati then snatched away from Siva his snakes, his moon and all that he had on. These were to be her winnings for having won the game of dice.[39]

Padmapurana

Parvati had worshipped Laksmi in the form of a cow and then had started to play the game of dice with Siva. As a result she continued to win every time, so much so that Siva in the end lost his narrow undergarment i.e., *Kaupina*. Before that Siva lost Nandi, Snake and moon also.[40] (Fig. 7.20)

The purport of the story seems to be that the 'game of fortune' is one in which the will of the god is the ultimate. He willingly losts the game because he could not have won it.

Sculptural Representations

Mallikarjuna Temple, Pattadakal

On a pillar in the *mukhamandapa* of the Mallikarjuna temple is the depiction of the game of dice between Siva and Parvati. (Fig. 7.20)

1. Siva is playing dice game.
2. Parvati has already won the Nandi the *vahana* of Siva.
3. At the left of Siva the *ganas* are witnessing the dice game.

Jyotirlinga Group Siva Temple, Aihole (Fig. 7.21)

This is a small temple facing the east. The *mukhamandapa* is dilapidated. The southern and northern exterior wall is decorated with a band of *ganas*. The rear wall of the temple depicts the sculpture of Siva and Parvati playing the game of dice. This temple may be dated to the latter half of 7th Century A.D.[41]

On the back wall of the Jyotirlinga Group Siva Temple in Aihole there is depiction of the game of dice between Siva and Parvati. Siva is shown in the

act of playing game. Parvati wins Siva's Nandi and her attendants are chatting with Nandi. At the right of Siva are Bhringi, *gana* and Ganesa.

Ravana offers head to Siva

The story of Ravana offering his heads to Siva is found in the *Ramayana, Skandapurana* and the *Sivapurana.*

Ramayana

The *Uttarakanda* of The *Ramayana* describes the story as follows.

When Kaikasi urged her son Ravana to strive to become like his brother Kuvera in splendor, the three brothers practiced austerities. Kumbhakarna for ten thousand years sat between five fires in summer and in water in winter seasons. Vibhishana stood on one leg for five thousand years. Ravana passed ten thousand years without food. Every thousand years he offered one of his heads to the fire. When about to do so for the tenth time Brahma appeared and offered him a boon. He asked for immortality, but was refused. He then asked that he might be indestructible by all creatures more powerful than men, which boon was granted along with the recovery of all the heads he had lost and the power of assuming any shape at will.[42]

Skandapurana

Ravana was a great devotee of Siva and he obtained ten heads from Siva. Ravana decided to worship Siva for getting some more boons. But Siva did not appear. Then Ravana cut off his heads one by one and offered them to Siva. When Ravana lost all his heads, Siva appeared before him and granted him the boon of invincibility. Siva restored Ravana's ten heads and blessed him that all his wishes would be fulfilled.[43]

Sivapurana

Ravana, the leader of *Rakshasas*, worshipped Siva for a long time, performed a sacrifice and three types of penance. During the summer he stood himself in the midst of five fires, during rainy days he laid on the bare ground and in the winter he stood within water and performed the penance. Even then

Siva was not delighted. Then the ambitious Ravana began to worship Siva by cutting off his heads and offering them to the *linga*. When he cut his tenth head, Siva appeared before him. The Lord reinstated the severed heads without causing pain and conferred on him his desire and unequalled excellent strength. Then Ravana asked for phallic image of Siva to take it to Lanka. Siva agreed with the condition that when the phallic image was placed on the ground it would become stationary. Ravana accepted the condition and took the image. On the way he became desirous of passing urine, saw a cowherd there and requested him to hold the *linga*. After an hour, when Ravana did not return, the cowherd became nervous by its heavy weight. He placed it on the ground. The linga remained fixed there.[44]

Sculptural Representations

Mahakutesvara Temple, Mahakuta (Fig. 7.1)

Mahakuta was considered as a centre of Saiva activities. More than ten temples have been built here. The Mahakutesvara temple is the oldest in this complex. This east facing temple consists of a *garbhagriha*, an *antarala*, a *gudhamandapa* and a *mukhamandapa*. This *sandhara* temple was built directly under the royal patronage. The superstructure of the temple is in *Dvitala-dravida vimana* with *hara*. The exterior wall is decorated with *Bhadra* and *koshthas*.[45] These *koshthas* have sculptures of Bikshatana Siva and Ardhanarisvara. The *gala* portion of the *adhishthana* decorated with the narrative sculptures of Ravana lifting mount *Kailasa*, Ravana offering his heads to Siva, the penance of Ravana, and Bhishma on *sarasayya* etc. There are more than six inscriptions related to this temple. One of the inscriptions mentions the name of god as Mahakutesvaranatha.[46] It probably dates from the latter half of 6th Century A.D.

The southern *adhishthana* of the Mahakutesvara temple at Mahakuta depicts the Saiva narrative themes. (Fig. 7.22) The panel proceeds from right to left.

1. Ravana worshipping *linga*, Parvati is also seated on his left. (Fig. 7.23)

2. Ravana performing penance standing on one leg in the midest of *Panchagni.* He had a *rundamala* in his raised hands.
3. Ravana offers his heads to Siva and Parvati. (Fig. 7.24)
4. Siva and Parvati seated on Nandi, receiving the head offered by Ravana.
5. Ravana obtaining boon from Siva and Parvati. (Fig. 7.25)

Virupaksha Temple, Pattadakal

The northern wall of the Virupaksha temple at Pattadakal represents Ravana obtaing boon from Siva.

Panel.1 (Fig. 7.27)

1. Ravana worshiping *Linga.*

Panel.2

1. Ravana obtaining a boon from Siva.

The Story of Ravana Lifting Mount Kailasa

The story of Ravana lifting mount *Kailasa* is narrated in the *Ramayana, Sivapurana* and the *Brahmapurana.*

Ramayana

According to the *Uttarakanda* of the *Ramayana* story runs as follows: Ravana was returning after defeating Kubera. On the way he come to *Saravana,* the birth place of Kartikeya. He was stopped by the Nandi at the gate. When Ravana asked for the reason, he was told that Siva and Uma are sporting. Enraged by his answer he lifted the mountain with his twenty hands. Uma who was playing with Siva was also shaken. Siva pressed the earth with toe and Ravana was caught underneath. Advised by the sages, he begged Siva, who granted him a sword.[47]

Brahmapurana

After defeating Kubera, Ravana was returning to Lanka in his *Pushpakavimana.* On the way he saw a beautiful garden on the hill. He



mounted his *puspakavimana* and tried to alight on the hill, but the *puspakavimana* could not proceed. Then Ravana became angry and ready to lift up the mount *Kailasa*. Ravana put his twenty arms underneath the hill and plucked it out of the ground. Parvati was scared, when the mountain shook. In order to reassure her, Siva pressed the toe of his left foot and the mountain stood firm. But the hands of Ravana were caught beneath the hill. Then he prayed to Siva and sang his praises for a thousand years. Then Siva freed his hands and gave him a sword named *Chandrahasa.*[48]

Sivapurana

Ravana performed a great penance and obtained a boon from Siva. After securing boon Ravana returned to his abode and narrated everything to his beloved wife. On hearing about the boon received by Ravana, Indra and other gods and sages become dejected and approached Narada. Narada played a trick to get rid of evil deeds of Ravana. He approached Ravana and told him that everything granted by Siva should never be taken for granted, when it is done in his state of mental observation. For getting it confirmed Narada persuaded Ravana to lift *Kailasa* and told him that everything would come out to be fruitful only when *Kailasa* is lifted up and replaced as before. Ravana considered this beneficial, went to *Kailasa* and lifted up the mountain. Everything on the mountain begin to shake and get mixed up with one another. Siva cursed Ravana for being arrogant of his strength and said that a destroyer of the arrogance of Ravana's hands would come soon. However, Ravana delighted for his success returned to his abode. With the divine weapons and great strength given by Siva.[49]

Besides the myths several iconographical texts mentions about the iconography of the Ravananugrahamurti. In this aspect of Siva, the Umasahitamurti is shown seated on the mount *kailasa* which is being lifted by the ten-armed Ravana. Some time ten armed Ravana is shown standing in the *anjali-mudra* before Siva and receiving the divine sword *Chandrahasa.*[50]

Sculptural Representations

Mahakutesvara Temple, Mahakuta (Fig. 7.26)

The southern *adhishthana* of the temple represents the theme of Ravana lifting mount *Kailasa*. Ravana trying to lifts up mount *Kailas* with his arms. One of his right hand is placed on the ground. Siva and Parvati are seated on mount *Kailas*. They are in jollious mood. Siva touches his left hand to Parvatis chin. On either side of Siva and Parvati *ganas* are depicted. A snake coming down towards Ravana. But Ravana holds it one of his left hand. The panel represents the mono-scenic mode of narrative technique.

Mallikarjuna Temple, Pattadakal (Fig. 7.28)

The southern *mukhamandapa* pillar of the Mallikarjuna temple has decpition of the Ravana lifting mount *Kailasa*. Ravana is trying to lift up the mount *Kailasa* with all his arms. Siva and Parvati are seated in pleasant conversation on a throne. At the swinging of the mountain the *ganas* and other animals such as monkies, squirrels, snakes, pigs, lions, deer, mongoose and scorpions etc are running helter-skelter being greatly terrified. At the upper corner of the panel a *gana* is throwing a rock at Ravana. Another *gana* is aiming an arrow at him. Parvati is also struck with fear and is holding Siva's hand. Ravana's legs are in the ground owing to weight of the *Kailasa* mountain. This is a mono-scenic representation.

Papanatha Temple, Pattadakal (Fig.7.29)

In the northern wall of the Papanatha temple at Pattadakal there is a badly damaged panel which represents Ravana lifiting mount *Kailasa.* One of his left hand is placed on the ground. The *ganas* are depicted around the sculpture.

Kasivisvesvara Temple, Pattadakal (Fig. 7.30)

On a pillar in the *mandapa* of the Kasivisvesvara temple is a depiction of the Ravana lifting mount *Kailasa*.

Ravana lifts up the mount *Kailasa* with his arms. Siva and Parvati are seated on the mountain in the company of Nandi and *Ganas*. The four armed Siva presses down the mount *Kailasa* with his lower right hand. The upper hand carries *trisula* and the lower hand holds Parvati. Parvati struck with fear is holding Siva's hand. The *Ganas* are depicted around.

The Story of Nataraja or Tandava Siva

The story of *Tandava* Siva is mentioned in the works like *Matsyapurana, Skandapurana, Lingapurana* and the *Koyilapurana.*

Skandapurana

Being highly perturbed by the disturbances caused by the *Devas* in course of her cohabitation with Siva, Parvati cursed the gods and rebuked Siva. Siva appeased her and then she expressed two desires to be fulfilled. One was that Siva should dance before her for full four months in presence of all the gods. Siva accepted this and on the mount *Mandara* right from *Asadha Sukla Caturdasi* down to *Karttika Sukla Caturadasi* the dance performance went on during which six *ragas* emerged from Siva himself with their thirty-six wives and their respective mounts.[51]

Lingapurana

It is said that with an aim to kill the demon *Daruka,* Siva advised Parvati to produce Kali with a part of her own. Kali appeared and killed the demon but her overwhelming wrath become a problem. However, Siva in the guise of a small babe sucked her anger through her breasts and in order to satisfy her further danced with his ghosts and demonic spirits.[52]

Koyilapurana of South India

In the forest of *Daruvana,* heretic sages practiced their austerities and sacrifices without truly loving and serving Siva. Therefore, Siva in the guise of a young handsome *ascetic* went there, accompanied by Vishnu whom he ordered to adopt the form of a beautiful courtesan and seduce the *risis.* This Vishnu did most successfully. Siva as the handsome naked mendicant, aroused

the passion of the wives of the sages and seduced them one by one. The two gods were then followed by the *risis* and their wives, each apart and when they met in the midst of the forest, the sages saw their naked impassioned wives and were shocked. They went into council and found out that the two seducers were none else than Siva and Vishnu. Full of hatred against Siva as the instigator of the plot, they sought to kill him. They prepared a sacrifice out of which emerged first a huge tiger; but Siva destroyed the beast and wrapped its skin around his waist. Then a *trisula* emerged to kill the god, but Siva grasped it firmly in his hand. Then a furious antelope emerged to gore him, but Siva took it into his left hand. Then a great number of snakes were created to attack him, but he took them into his hair as ornaments. Subsequently a host of demons followed, but he ordered them to become his servants. Next a horrid grinning skull appeared, but Siva set it into his crown of hair. Then the *risis* created a drum or *damaru* which they hurled with a deafening sound against the god, but he caught it and held it firmly in one of his hands. Finally, they produced a demoniac dwarf as the embodiment of evil called *Muyalaka* or *Apasmarapurusa,* and a scorching flame in addition, but Siva took the fire into his hand, and stepped on the back of the dwarf breaking his neck. And then he began to dance and the whole universe trembled, because it was a vigorous, heroic, terrible *tandava dance.*[53]

Amshumadbhedagama

The *Amshumdbhedagama* describes the iconographical details of Nataraja as follows: His chest must be smeared with red-lead powder and decorated with necklace, *yajnopavita*, armlets and tiger skin. All over his body must be ash. His hair should be in *jata-bhara* style. On the head of the Siva are *sarpa*, creasent moon, grinning skull. The *Apasmara-purusha* is shown below the Siva's right leg.[54]

Uttarakamikagama

Ganga must be represented on Siva's head on the right side, with her hands joined in an attitude of supplication and creasent moon on the left side of

Siva's head. Siva must be shown as looking at Devi's face. The right leg must be placed on the ground and left must be above the ground level in a bent posture. The left arm must be spread across. The normal right hand should be in *abhaya*-posture. The upper right hand holds drum and the left hand Agni. Nataraja must be surrounded with Bhringi-riti and Bhadrakali.[55]

Purvakarnagama

Nataraja should be in the *bhujanga-trasa* form must be three-eyed and four armed. He must wear tiger's skin. *Apasmara* must be represented in the form of a demon.[56]

Sculptural Representatins

Ravalaphadi, Saiva Cave, Aihole (Fig. 7.31)

The northern *mandapa* of the Saiva cave represents Nataraja dancing with Saptamatrikas. His hands carry *katakahasta, parasu, damaru, sarpa, Sarpa, kataka, vina, dandahasta, katihasta*. He is accompanied by Brahmi, Mahesvari, Kaumari, Bhringi, Vaishnavi, Chamunda. He is decorated with *jatamakata, Karnakundala, Yajnopavita* etc.

Cave – I, Badami (Fig. 7.32)

The Panel representas the *chaturatandava* of Siva. The eighteen-armed Nataraja dancing on a *pada pitha*. Nandi stands behind Siva. He is decorated with *jatamukuta*, *karnakundala*, *yajnopavita*, armlets etc. There is a *Prabhamadala* around his head. The upper hands carry *sarpa.* In his other hands he holds on his right *damaru*, *pasa*, while the left hands carry *kapala, vina*, and *trisula*. At the lower right a *gana* is beating *ghata*. Ganesa is also shown dancing.

Virupaksha Temple, Pattadakal (Fig. 7.33)

The exterior southern *koshtha* of Virupaksha temple depicts the *Chaturbhuja* Nataraja. Siva has placed his left leg on *Apasmara*. The lower right hand is damaged, the upper one holds *damaru* while the upper left hand carries a *Nandi-dhavaja* and the lower one is in dancing gesture. At the lower

right a *gana* is beating the drum. At the upper part of the *koshtha gandharvas* are in flying posture and a pair of gandharvas are offering flower on Nataraja.

The exterior northern wall of the Virupaksha temple contains another Nataraja sculpture. Siva places right leg on *Apasamara* and his left leg is damaged. The upper right hand carries *sarpa* and the lower one is damaged. The upper left hand carries *trisula* and the lower one is in *gajahasta.*

Mallikarjuna Temple, Pattadakal (Fig. 7.34)

The southern koshta of the Mallikarjuna temple depicts the shadbhuja Nataraja. The six armed Nataraja dancing on apasmara. His hands carries abhaya, danta, damaru, raising upwards, Agni and the lower one is in dancing posture. Holding a Agni one of his left hand is noteworthy.

Kontigudi, Aihole (Fig. 7.40)

The exterior koshta of the Huchchappayya temple represents the Tandava Siva. The six armed Siva stands in dancing gesture. His upper two hands holds *ghanta.* The lower right hand carry *khadga*, *abhaya*, the left hand holds *khetaka* and the lower one is resting on his thigh. At the right lower a *gana* beating the *ghata.* At the left lower Parvati is also depicted.

Sangamesvara Temple, Kudaveli (Fig. 7.5)

Originally the temple was situated in Kudaveli, now the temple is shifted and rebuilt in the outskirts of the village Alampur. This east facing *sandhara* temple comprises the *garbhagriha*, an *antarala* and a *gudhamandapa.* Around the temple is a *prakara.* The *garbhagriha* has a *rekhanagara sikhara.* Above the *sikhara* is a *amalaka* and *kalasa.* The exterior *koshthas* of the temple bears the images of Harihara, Andhakasurasamharamurti of Siva, Nataraja, Lakulisa etc. The temple may have been built during the reign of Vinayaditya. (C. 681-696 A.D.)

The northern *koshtha* of the Sangamesvara temple depicts the *Asthabhuja* Nataraja (Fig. 7.38). All the hands of Nataraja are damaged. He has placed his left leg on the ground, while the folded left leg is in dancing posture.

At the right lower side a *gana* is beating the drum and Bhringi is also dancing. He is decorated with *jatamukuta, karnakundala, udarabandha, Yajnopavita* etc.

Visvabrahma Temple, Alampur (Fig. 7.37)

The exterior *koshtha* of the Visvabrahma temple at Alampur depicts the theme of Nataraja. The panel is badly damaged. At the lower part of the panel Ganesha is also dancing with a *gana.* The *ganas* are playing musical instruments. Among one of them is playing flute. Parvati witnessing the incident with queriously.

Virupaksha Temple, Pattadakal (Fig. 7.39)

On a pillar in the *gudhamandapa* of the Virupaksha Temple at Pattadakal represents the theme of Nataraja. The eight armed Nataraja dancing with Parvati. At the lower right a *gana* beating the *ghata.* On either side of Siva and Parvati *Apsaras* are shown in flying posture. Their hands are in *Patakahasta,* suggesting the victory of Siva. At the lower left a person seated before a *hamsa..* Probably Brahma witnessing the dance.

Jambulinga Temple, Pattadakal (Fig. 7.36)

The *mukhapatti* of the Jambulinga temple at Pattadakal depicts the Tandava Siva. This badly damaged panel represents the chatura tandava of Siva. His hands carry *abhaya*, *sarpa*, *damaru* and *sarpa*, damaged and the right lower one is in dancing gesture. At the lower left a *gana* beating the drum. Nandi is depicted on his right.

Archaeological Museum, Aihole (Fig. 7.41)

The panel represents the Asthabhujanataraja. All the hands of Nataraja are damaged. At the lower right a gana beating the drum. Parvati is seated at the lower left. At the top on either side of the Siva Gandharvas are shown in flying posture.

The Samharamurtis of Siva

The Story of Gajasura Samharamurti

The story of Gajasurasamharamurti is mentioned in the *Suprabhedagama*, the *Kurmapurana* and the *Sivapurana.*

Suprabhedagama

Once, when Siva was nakedly wandering about the foothills of mount *Sumeru,* the wives of the seven sages were enamoured of him. Enraged at this, the sages resorted to black magic and sent some spirits in the form of wild animals to attack Siva. But Siva overpowered all of them. One of the animals was the elephant, which Siva killed. The event is represented as a form of Gajasurasamharamurti of Siva.[57]

Kurmapurana

There is a *linga* named Krittivasesvara in Kasi. *Suta* is said to have told that Siva come out of this *Linga*, when an *asura,* who assumed the form of an elephant came near it to disturb the meditations of several brahmanas who had gathered round it. Siva killed the elephant and made its skin his garment.[58]

Sivapurana

An *asura* named Mahisa was killed in the battle by the Goddess. His son was Gajasura. He wanted to punish the Goddess. He therefore went to the forest for undertaking penance. Brahma who was delighted by his penance granted him the rare boon of invincible powers. Then *Asura* became the conqueror of the Universe and started to harass the gods. The gods requested Siva to slay the *Asura*. When the *Asura* attacked on Siva, he pierced his *trisula* into his body and raised him up like an umbrella. The *Asura* then sang the glory of Siva. The god was happy and granted him the name *krittivasa*[59] (one clad in elephant-hide).

Amsumadbhedagama

The *Amsumadbhedagama* describes the iconography of Gajasurasamharamurti of Siva as follows:

In this aspect Siva may posses four or eight arms. The four armed Siva must carry *pasa* in one of the right hands and the other the skin of the elephant, while the two left hands should hold the tusk of the elephant and the skin respectively. If the image of Siva has eight arms, right hands should carry the *trisula*, the *damaru* and the *pasa* and the fourth hand should be holding the skin of the elephant. One of the left hands should be held in the *vismaya* gesture, another catching hold of the skin of the elephant and the remaining two carrying on *Kapala* and the tusk of the elephant respectively. Left leg should be placed on the head of the elephant, while the right one should be bent and lifted up above the thigh of the other leg.[60]

Sculptural Representations of Gajasurasamharamurti

Sangamesvara Temple, Pattadakal (Fig. 7.42)

The southern exterior *devakoshtha* of the Sangamesvara temple depicts the Gajasurasamharamurti of Siva.[61] The four armed Siva carries elephant's skin with his upper hands. The attributes in the remaining two hands are not clear. The left leg is firmly placed on the ground, while the right is slightly bent and raised upwards. This is a monosenic mode of narrative technique.

Huchchappayya Gudi Aihole

The northern *devakoshtha* of the Huchchappayyagudi depicts the sculpture of Gajasurasamharamurti of Siva. The panel is badly damaged. The four armed Siva carries elephants skin in his upper hands. He is decorated with *rundamala* Siva is shown in the mode of dancing.

Kontigudi, Aihole

The pillar in the *mandapa* of the kontigudi represents the Gajasurasamharamurti of Siva.[62] The panel is badly damaged. Siva carries elephants skin with his upper hands.

Mallikarjuna Temple, Pattadakal (Fig. 7.43)

The southern wall of the temple depicts the four armed Siva carrying elephant's skin with his upper hands.[63]

Papanatha Temple, Pattadakal (Fig. 7.44)

The northern wall of the Papanatha temple depicts the Gajasurasamharamurti of Siva.[64] Siva carries elephant's skin with his upper hands.

Kasivisvesvara Temple, Pattadakal (Fig. 7.46)

A pillar in the *mandapa* of the Kasivisvesvara temple carries representation of the Gajasurasamharamurti of Siva.[65] The four armed Siva carries elephants skin in his upper hands. The lower right hand carries the face of the Gajasura, while the lower left hand carries the body of *asura,* who is shown in the form of elephant. To the left of the Siva stands Parvati. At the right top of the panel a *gana* is depicted. His hand is in *Patakahasta.* Suggesting the victory of Siva.

Panel kept in the Archaeological Museum, Aihole (Fig. 7.45)

The panel represents the Gajasurasamharamurti of Siva. The four armed Siva carries elephants skin with his upper hands. The lower right hand is in *abhaya*. While the left one is resting on the thigh. At the lower right a *gana* is depicted. This is a monoscenic mode of narrative technique.

Virupaksha Temple, Pattadakal (Fig. 7.47)

The panel is depicted in the small *Koshtha* of the *Prakara* wall of the Virupaksha temple. The four armed Siva carries elephants Skin with his upper hands. The lower right hand is in *lilahasta* and the left one is placed on the thigh. His right leg is placed on the elephants trunk while the left leg is placed on the elephants head.

The Story of Markandeya

The story of Markandeya is narrated in the *Mahabharata* and *the Markandeyapurana.*

Mahabharata

The *risi* Markandu did not have sons for a long time and so he performed penance for getting a son. Siva appeared before him and asked him to choose between a virtuous, wise and pious son who would live up to sixteen years and a dull witted evil-natured son who would live long. Markandu chose the first and soon a son was born. He was named Markandeya. Even from boyhood Markandeya knew all the *Vedas* and *sastras*. When the time of his death was approaching, the parents began to cry. Markandeya learnt the truth about their grief and started penance to win over the death. When he reached sixteen, Yama himself came to take him. But Siva appeared and protected him for which he was later known as *Mrutyunjaya.*[66]

Markendayapurana

The sage Markandu did not have sons for long time. He performed a penance. Siva appeared and asked him if he would like to have a large number of useless sons or only one remarkably intelligent but with his life limited to sixteen years. Markandu chose the first type and soon a son was born. He was named Markandeya. When the sixteenth year was started the parents of Markandeya wept before him. Then Markandeya came to know of the short duration of his life. He went *Kalanjaragiri* and started to worship Siva. When the time of death came nearer. Yama came to fetch him. Markandeya crying loudly for help embraced the *linga* before him. Then Siva arose from the *linga* and kicked the *kirita* of Yama with his leg and killed him with his *sula.*[67] (Fig. 7.49)

The Agamas

The description of Kalarimurti is given in the *Agamas*. The image of Kalarimurti is to have its right foot placed on a *Padmapitha* and the left leg being lifted up so far high as to reach the chest of the figure of Yama. If the image has only four arms, one of the right hands carrying a *sula* should be lifted up as for as the ear, the other right hand may carry the *parasu* or be held in the *Varada* gesture. The front left hand should be held with the palm in

front. The back left hand should be kept in the *Vismaya gesture*. If the image of Siva has eight arms, the right one should bear the *sula*, the *Parasu*, the *Vajra* and the *Khadga*; in two of the left hands there should be the *Khetaka* and the *Pasa*, while the two remaining hands should be held in the *Vismaya* and the *suchi* gestures respectively.

Yama should be represented with two arms and two legs, with side tusks and with a *Karandamakuta* on his head. One of his hands should carry the *Pasa*.[68]

Sculptural Representations

Panel kept in the Archaeological Museum, Badami (Fig. 7.48)

The panel represents tha Kalarimurti of Siva. The four armed Siva is shown as attacking over yama. Siva thrusting his *trisula* into the chest of Yama. The lower right hand is in *Katyavalambitahasta*. His right leg is firmly placed on the ground and the left leg is placed on the Yama. At the lower part in between Siva's two legs Markandeya is embracing the *linga*. He watches the incident curiously.

Virupaksha Temple, Pattadakal

In the *gudhamandapa* of the Virupaksha temple carries the story of Markandeya.

Pillar No. 7

East Face (Fig. 7.49)

1. Markandeya is seated before the *linga*.
2. Siva is emerging from the *linga*.
3. Yama trying to arrest Markandeya with his *pasa*.
4. Servants stand behind him.

The Story of Tripuradahana

The story of Tripuradahana is mentioned in the *Samhitas and Brahmanas, Mahabharata, Ramayana,* the *Sivapurana*, *Matsypurana* and the *Lingapurana.*

Vajasaneyisamhita

The story runs as follows: The *asuras* being defeated by the gods, performed austerities and built three castles, which were destroyed by *Agni.* They later built for themselves three castles which excited the enmity of the gods. For destroying them Indra preparing his thunderbolt with *Agni* as the shaft, Soma as the iron and Vishnu as the point.[69]

Taittiriya Samhita

The *asura* had three castles, the bottom being made of iron, the middle is of silver and the top of gold. The gods were unable to conquer them; therefore they made an arrow, consisting of *Agni* as the wooden shaft, Soma as the iron and Vishnu as the point. But they needed one to wield this weapon, then they chose god Rudra who destroyed the castles and drove out the *asuras* from these regions.[70]

Mahabharata

The story is given in detail in the *Karnaparvan* of the *Mahabharata.* The three sons of Tarakasura performed penance and obtained boon from Brahma the boons that they should occupy three castles wherefrom they should move as they desired and after thousand years the three castles unite into one and should be only destructible with a single arrow. The *asura* architect Maya built them the three castles, one of gold which was in heaven, another of silver in the air and a third of iron in the earth, each one of these was appropriated by one of the *asuras*, and they started out on their tour of harassing the gods. Indra attacked them with his *Vajra* but did not succeed in putting them down.

The gods then approached Brahma. Brahma informed them to pray to god Mahadeva. They prayed accordingly and succeeded in including him to

undertake the task of killing the *asuras*. Mahadeva then demanded of them one half of their powers to add to his own strength.

The various gods served Mahadeva in other capacities also. Vishnu became his arrow, Agni its barb and Yama its feather. Mahadeva made the *Vedas* his bow and Savitri his bow-string. Brahma became his charioteer, with the three barbed arrow consisting of Soma, Agni and Vishnu. The castles with their inhabitants were destroyed by Mahadeva.[71]

Ramayana

The *Asuras* named Malyavan, Sumali and Mali preformed a great penance. Brahma granted them a boon of invincibility and long life. Visvakarma built them a city, Lanka on the mountain of *Trikuta*. Then three brothers started to threaten the gods and *rishis*. Thereupon the gods and sages went to Mahadeva. But *Asura's* father Sukesa was protected by Mahadeva. He could not kill the *Asuras* and advised them to go to Vishnu.

Vishnu promised them to destroy the *Asuras*. Hearing this, the three brothers attacked the gods. Then a battle ensued between Vishnu and the *Asuras*. Mali was slain by Vishnu. Malyavan accused him of unwarrior like conduct. Vishnu defeated the other *asuras* also.[72]

Matsyapurana

When the *asuras* were defeated by the gods, Maya, Vidyunmali and Taraka started to perform a penance. Brahma appeared and granted them a boon that they will be killed only if Siva himself destroys *Tripura* with a single arrow. They wished to build a fort that the gods would not be able to destroy.

Then Maya built *Tripura*. One was made of iron, the second was silver and the third of gold. But once every thousand years, when the *nakshtra pushya* was in the sky, the three cities came together in the sky and were called *Tripura*. Then *asuras* started to live in the *Tripura* and started to threaten the universe. While gods, and sages started to pray Siva, Siva appeared and promised them to destroy *Tripura*. A chariot was built for Siva. Brahma

himself agreed to be the charioteer. when *Pushya nakshatra* was in the sky, the three cities come together as one. Siva shot a flaming arrow and burnt the *Tripura.*[73]

Sivapurana

Three *asuras* Taraka, Vidyunmali and Kamalaksha performed penance and obtained a boon from Brahma to build three castles, the one of copper on earth, another of silver in the sky and the third of gold. Then the *asuras* started to tease the gods and goddesses. Then gods reached to Brahma and requested him to destroy the *Asuras*. Thereupon Brahma told them the assured were to be killed only by Siva. All gods including Indra prayed Siva.

Siva was reluctant to kill *asuras* as they were worshipping him. Then Vishnu started rediculing the *Vedas* for putting up obstacles in the virtuous activities of the *Asuras*. Then *Asuras* stopped the worship of Siva. Thereupon Siva was ready to destroy the three cities of the *Asuras*.

Visvakarma built a chariot for Siva. It was golden in colour. The right wheel was the sun and the left wheel was the moon. The right wheel had twelve spokes; the twelve Adityas presided over them. The left wheel had sixteen spokes, and they consisted of the sixteen forms of the moon. The six seasons constituted the rims of the wheels of the chariot. The inner side of the chariot was *Mandara*. The two *Ayanas* northern and southern constituted the junctions of the wheels and axles. The *Muhurtas* constituted the joints and the *kalas* the pins of the yoke. The six *vedangas* were its ornaments. Ananta became the pedestal of the chariot. The four oceans are remembered as the bullocks of the chariot. Ganga and Yamuna hold the *chamaras*.

Lord Brahma became the charioteer. The mount *Meru* become his bow and the Vasuki, the bowstring, Goddess Sarasvati in the form the *Vedas* constituted the bells of the bow. God Vishnu became the arrow and *Agni* the spear-head.

Thereupon Brahma handed over that divine chariot of various wonderful features to Siva after yoking the *Vedas* as the horses. Then Siva seated in the chariot and equipped with everything got ready to burn the three cities of the enemies of the gods completely. Then Siva stood in the wonderful posture of *pratyalidha* for a hundred thousand years. When Siva saw the three cities of the powerful *Asuras* joined together he burnt the three cities.[74]

Lingapurana

Tarakasura had three sons named Vidyunmali, Tarakaksha and Kamalaksha. These three resolved to avenge their father's death and started to perform very difficult *tapasya* so that they might obtain boons that would make them invincible.

Then they obtained the following boon from Brahma. The three brothers consulted and arrived at the following condition which seemed to be fairly impossible to satisfy. Each of them would build a city and the three cities would normally be distinct. But once every thousand years, the cities would come together. When the cities come together, if any one could manage to shoot down the cities with a single arrow, that would be the appointed method of death for the three *asuras*.

Then Maya built three cities. Tarakaksha's city was made of gold, Kamalaksha's of silver and Vidyanumali's of iron. The three brothers lived in these cities happily. These demons were great devotees of Siva. Then the gods become unhappy. After some years they were destroyed as mentioned in the earlier versions.[75]

The *Uttarakamikagama* describes the iconography of Tripurantaka as follows:

The image of Siva should have three eyes, Siva may have four hands or even two; he should carry the bow and arrow. The body of Siva should be in the *samabhanga*. Siva is to be represented as driving in a chariot. His right leg should be slightly raised and be resting on a part of the chariot, while the left

one should be planted in the middle of the chariot. In the chariot there should be a part called the *mukula* and it should be tied up with a rope, and Brahma, the charioteer should be seated in the middle of this *mukula*. The chariot should be shown as sailing in the air.[76]

Sculptural Representations of Tripuranthakamurti

Panel kept in the Archaeological Museum, Badami (Fig.7.50)

The Panel represents the Tripurantakamurti of Siva. The eight armed Siva stands in a chariiot. His lower right hand is in *abhaya.* He aiming towards *Tripura* with his front two hands. The upper hands carries *Khadga* and *Khetaka*. The lower left hand is in *suchimudra*. At the lower right Parvati is seated in chariot. The chariot is driven by Brahma and adorned by galloping horses. This is a monoscenic mode of narrative technique. At the top left *Tripura* is depicted.

Svargabrahma Temple, Alampur (Fig.7.51)

The eight-armed Siva is shown standing in a chariot. Most of his arms are damaged. One of the right hands is aiming the arrow, while another is taking out an arrow from the quiver. Among the left hands one holds a *snake* while the other holds a *gada*. The chariot is driven by Brahma and adorned by galloping horses. The *Tripuras* are not seen. The artist has successfully introduced appropriate movement of Siva's body and continuity of action by showing both aiming an arrow and picking an arrow from quire simultaneously.

Kontigudi, Aihole

The panel is depicted on the Northern pillar of the *mandapa*. The eight armed Siva carries *trisula* and *Dhanassu* in his left hand.

Papanatha Temple, Pattadakal (Fig.7.52)

On a piller in the *Mukhamandapa* of the Papanatha temple at Pattadakal depicts the Tripurantaka Siva. The four armed Siva stands in a chariot. His front two hands carries bow and arrow and aiming towards *Tripura*. The lower

right hand is in *Katyavalambitahasta*, while the left hand is in *Suchimudra*. Suggesting the pointing towards *Tripura*. The chariot is driven by Brahma and adorned by gallaping horses. At the top of the panel two *asuras* are depicted. Probably they are worshipping *linga*. This is a continues mode of narrative technique

Kasivisvesvara Temple, Pattadakal (Fig. 7.53)

On a pillar in the *mandapa* of the Kasivisvesvara temple is depicted the Tripurantka Siva. Here the gigantic figure of Siva stands on a chariot with Parvati. The chariot is driven by Brahma and drawnby galloping horses. He is aiming towards the *Tripura*. In the upper corner of the panel an *asura* worshipping for *linga* is depicted. In the lower corner of the panel there are depictions of *gana*. Ganesa is seated near the wheel.

The Story of Andhakasura Vadha

The story of Andhakasura is narrated in the *Harivamsapurana, Matsyapurana, Vamanapurana, Kurmapurana, Varahapurana, Lingapurana* and the *Sivapurana.*

Harivamsapurana

Andhaka was granted as a boon to Diti, whose sons by Kasyapa, were killed by Vishnu. He was invincible to all gods except Siva, over whom Kasyapa had no control. He was born with thousands of eyes and limbs but went around like a blind man and so was called Andhaka by the people. He oppressed all and could hardly be controlled by anyone. The sage Narada, a friend of Siva, was asked to help. Narada went to the *Mandara* garden of Siva's abode, and was allowed to remove a garland of flowers with which he enticed Andhaka to go there and have his wishes granted. In response, Siva carried a mace and came upon his Nandi. Beholding the universe in such an altered condition the Divine Mahadeva cast of his mace effulgent like fire. That mace discharged by Hara fell on the breast of the *asura* Andhaka, the thorn of the pious, and immediately reduced him to ashes.[77]

Matsyapurana

Andhaka tried to abduct Parvati from Siva. When a battle ensued in the *Mahakala* forest, Siva threw the *pasupata* weapon at the demon, and the blood that flowed became thousands more demons. Siva created numerous divine mothers to drink the blood of these demons but, after they were satiated, he requested the help of Vishnu, who in turn, created the goddess Suka-Revati to drink all their blood and finish them. When Siva with his valour was ready to pierce Andhaka the primary *asura,* with his *trisula,* the demon prayed to the Lord. Siva being pleased with his devotion, bestowed *Ganesatva* to him, and also made him the attendant-in-chief, and allowed him to remain in his company.[78]

Vamanapurana

The gods were engaged in a combat with the demons Taraka and Mahisa, who were killed. Andhaka then emerged from the netherworld, traversed the earth, saw Gauri and was blinded with passion for her. Initially Gauri assumed one hundred forms so as to confound Andhaka. The multiple armed goddess, called Ambika, knocked Andhaka unconscious, and later he fled to the lower regions. He was then told of his own birth from Siva when Uma playfully covered Siva's three eyes. Then Andhaka started battle with Siva. After a prolonged battle of forces on both sides, Siva placed all of the gods within his own body and faced Andhaka, who in turned attacked him with a mace. Siva pierced him in heart while he was coming with great speed, after assuming a terrible form causing fear to the three worlds having terrible tusks, similar to crores of suns, covered by the skin of lion, wearing twisted hair, his pious neck being adorned by a *garland* of serpents, having ten arms and three eyes. Then the *Asura* was fixed on the lance and was held like an umbrella. He then praised Siva, and then Siva turned him into Bhringi, the Lord of the *ganas*. When the reformed Andhaka later approached Parvati, she conferred much the same boon on him.[79]

Kurmapurana

The demon Hiranyaksha had a son named Andhaka. He desired the goddess Uma who lived on the mount *Mandara.* As he approached the mountain, Sankara in the form of *Kala.* Then there ensued a terrible combat between the two, and the lord struck the demon by piercing a spear into his heart. Upon this, thousands more demons were created, then the god Vishnu invoked the Bhairava form of Siva to aid in defeating the demons. Vishnu created many goddesses who vanquished them. The Mahadeva form of Siva who had gone begging on the earth while this event occurred, returned to hear of the goings on. Andhaka who had fled during the foray, also returned, lusting for Parvati. Siva held the trident and advanced with his host of *ganas* and with Vishnu.

Then piercing Andhaka by the muzzle of his *trisula* the Lord *Kalagnirudra* danced around. Fixed on the tip of the *trisula* that Andhaka also was shorn of his sins, and real knowledge of everything having dawned to him, he began to adore the supreme lord. Siva then removed him from the *trisula* and made him chief of the *ganas*. Then Andhaka become resplendent as a thousand suns, triple-eyed, adorned with moon, black throated, wearing matted lick, spear-bearer possessed of great arms. Andhaka then bowed to Parvati, begged her forgiveness, where upon she took Andhaka up as her son.[80]

Lingapurana

In the *Lingpurana*, the Andhaka story is related as a variation of accounts in the *Harivamsa* and *Kurmapurana.* Andhaka was the son of Hiranyaksa and was given immunity from death by Brahma. He traversed the three worlds and conquered the city of Indra, the oppressed deities retreated to mount *Mandara*, where the demon finally arrived. Siva at the gods' request went out to challenge Andhaka. Reducing the entire host of the *Asuras* to ashes in hundreds of crores, Mahadeva pierced Andhaka with his *trisula.* On seeing Andhaka pierced and his coat of mail of sin burnt, Brahma shouted in joy after bowing down to Siva. The sages danced. The *Ganas* rejoiced. Andhaka, fixed

to the trident, thought that since he had venerated Siva in a former life, that this merit would now permit him refuge in that god. Siva answered his prayer and granted a boon of pure devotion to Andhaka, naming him chief of the *ganas.*[81]

Sivapurana

Once Andhaka performed a penance and obtained a boon from Brahma. Then he defeated all the gods and goddesses and started to stay in mount *Mandara*. One day the messengers of Andhaka saw Siva and Parvati staying in a cave. They went and explained Andhaka about the matchless beauty of Parvati. Andhaka sent his messengers to Siva, but Siva did not agree. Then Andhaka came to fight with Siva. Siva pierced *trisula* in the chest of the *asura* and lifted him up, the *asura's* body became dry like a wooden piece. But he did not die, so Mahesvara appointed him as a chief of the *ganas*.[82]

Varahapurana

Andhaka obtained a boon from Brahama and started to threaten the gods. Then gods went work Brahma to Siva. Siva agreed to destray Andhakasura. Andhaka came to fight with Siva. Siva pirced *trisula* in the chest of Andhaka when from the blood of Andhaka thousands of *asuras* were born. While Siva lifted him up, with his *trisula* and danced.[83]

Sculptural Representations of the Andhakasurasamharamurti

Sangamesvara Temple, Pattadakal (Fig. 7.54)

The exterior wall of the Sangamesvara temple represents the theme of Andhakasuravadha. This unifinished panel depicts the Siva piercing his *trisula* in the chest of Andhakasura.

Galaganatha Temple, Pattadakal (Fig.7.55)

The Galaganatha temple at Pattadakal is an excellent product of expert architects well acquainted with the *rekha prasada* style. This *sandhara* temple must have been built under the royal patronage. The *adhisthana* mouldings are dominated by a *kumbha*. Its *sikhara* betrays the most graceful curve. The exterior walls of the *pradakshinapatha* are provided with *ghanadvaras* on three

sides, which bear the images of Andhakasuravadha and Nataraja. The *adhisthana* is decorated with the *Panchatantra* story. It probably dates from the latter part of Vijayaditya's reign.[84]

The Southern *ghanadvara* of the Galaganatha temple depicts the Andhakasurasamharamurti of Siva. The panel represents Siva as the nude figure slaying the *asura*. Siva has eight hands, the two front ones piercing the *sula* in the body of Andhakasura, who is pinned at the pointed end of the *sula*. The right leg is firmly placed on the ground. The left leg is slightly bent and placed on *Apasmara*. He wears a *yajnopavita* made of *rundamala*. The left hand carries *khetaka* and *trisula* and the lower one resting on the thigh. This is a mono scenic mode of narrative technique.

Chikkigudi, Aihole (Fig.7.56)

The ceiling slab of the Chikkigudi at Aihole depicts the theme of Andhkasuravadha. The front two hands carry *trisula* piercing the *sula* in the chest of the Andhakasura, who is hanging upwards. His remaining hands carry *khadga*, *varada*, *Kapala* and *khetaka*. His right leg is firmly placed on the grund, while the left leg is placed on the *Apasmara*. At the left Parvati is seated. She watching the incident with curiousily. Ganesa stands behind Parvati. At the right lower end Kartikeya is seated on a peacock.

Virupaksha Temple, Pattadakal (Fig. 5.57)

The southern wall of the Virupaksha temple carries a depiction of the Andhakasura Siva. The panel depicts the Siva slaying the *asura*. He carries *trisula* in his hands piercing the *sula* in the body of the *asura*, who is pinned at the end of the *sula*. The right leg is firmly placed on the ground, while the left leg is slightly bent and placed on a *pitha*. The panel represents the monoscenic mode of narrative technique.

Mallikarjuna Temple, Pattadakal

The southern wall of the Mallikarjuna temple depicts the Andhakasura samaharamurti of Siva. The panel is badly damaged.

Huchimalligudi, Aihole (Fig.7.4)

Huchchimalligudi is a *sandhara-rekha-prasada*. It consists of a *garbhagriha* with *pradhakshinapatha*, a hall and an open *mukhamandapa*. The exterior walls are plain. The ceiling is decorated with the *dikpalas* and the trinity. The *mukhapatti* contains the figure of Nataraja. Royal association with this temple is suggested by Vijayaditya's inscription on its wall. The ceiling of the *mukhamandapa* has a fine sculpture of Kartikeya slaying Tarakasura. On the beam of the *mukhamandapa* is an inscription, which records the name of Krichunga, who probably was the sculpture of the Kartikeya image in the ceiling of the *mukhamandapa*.[85] The temple may date from the 7th Century A.D.

The ceiling of the *mandapa* depicts the Andhakasurasamharamurti of Siva. The panel is badly damaged.

Sangamesvara Temple, Kudaveli (Fig. 7.58)

This nude figure of Siva has eight hands, the two front ones piercing the *sula* in the body of the *asura* Andhaka who is pinned at the pointed end of the *sula*. The right leg is firmly placed on the ground. The left leg slightly bent and placed on *Apasmara*. Siva is decorated with *jatamukuta,* and *karnakundalas*. He wears a single stringed beaded *hara*, a ribbon like *udarabandha* and *nagabandha* type armlet. He wears a *yajnopavita* made of *rundamala*, and *vyaghra charma* around his waist. The head of Siva is leaning backward and the protruding chest and flow of arms indicate velocity and force of the attack. To the right of Siva is carved Ganesa (partly damaged) who has *naga-udharabandh.* In between the gods legs, Skanda is shown seated. The remaing two hands hold, *khadga* and *sankha* while all left hands are damaged. The style resembles similar sculptures from Elephanta and Ellora

State Archaeology Museum, Alampur (Fig. 7.59)

The panel represents the ten-armed Siva slaying Andhakasura. The front two hands carry *trisula* pierced in the chest of the Andhakasura, who is pinned

at the pointed end of the *sula*. The right hands carry *sarpa*, damaged, *lilahasta, phala* and *trisula*. The left hands carry *khetaka* and *akshamala,* the remaining two hands being damaged. The right leg is firmly placed on the ground, while the left leg is placed on *apasmara*.

Kasivisvesvara Temple, Pattadakal (Fig. 7.60)

A pillar in the *mandapa* of the Kasivisvesvara temple carries a representation of the Andhakasurasamharamurti of Siva. This nude figure of Siva has eight hands, the two front once piercing the *sula* in the chest of the Andhakasura. The eight hands carry *damaru, khadga, lilahasta* and *trisula*, while the left hands carry *khetaka*, *trisula,* and *sarpa*. The right leg is firmly placed on the ground and the left leg is placed on the *apasmara.* On the right side is a dancing *gana*, while on the left side stands Parvati. The panel represents the mono-scenic mode of narrative technique.

The story of Tarakasuravadha

The story of Tarakasuravadha is narrated in the *Matsyapurana, Skandapurama, Sivapurana* and the *Lingapurana.*

Matsyapurana

Tarakasura performed a penance. Brahma appeared and granted him a boon that he can only be killed by a seven year old child. Thus obtaining a boon Taraka decided to attack heaven. Terrible fight ensued between the gods and Tarakasura. But gods could not succeed in capturing him. Then gods went to who, Brahma told them that Siva's son would kill him. After some day Kartikeya was born. The gods appointed Kartikeya as their general to kill the *asura* named Taraka. Then Kartikeya got ready to fight Taraka. While Taraka flung a club at Kartikeya, Kartikeya started to kill the *asuras* with his own weapons. As for Taraka himself, Kartikeya's spear pierced him in the chest and killed him[86] (Fig. 7.61).

Skandapurana

Taraka obtained boons from Siva and began to threaten the worlds. Siva became furious and five sparks of terrible fire came out of his five heads, and another spark from the inside. From these six sparks Kartikeya was born.

The gods requested Skanda to kill Tarakasura. A fight started between Taraka and Skanda. Skanda rode a peacock. His spear pierced Taraka's chest and the *asura* fell down[87] (Fig.7.61).

Sivamahapuranam

Tarakasura had performed a great penance and obtained a boon from Brahma that only Siva's son could kill him. Then Tarakasura defeated all the gods. Then Kartikeya became ready to fight with Taraka. A great battle ensued between Taraka and Kartikeya, the latter used his *saktyayudha* on Taraka who fell down on the ground and died.[88]

Lingapurana

Tarakasura defeated the gods and drove them out of heaven. Vishnu fought with Tarakasura for twenty thousand years, but he could not succeed. The gods approached Brahma who told them that Parvati would have a son named Kartikeya who would be their general and would defeat Tarakasura.[89]

Sculptural Representation

Huchchimalli Gudi, Aihole

The ceiling slab of the *Mukhamandapa* in the Huchchimalligudi of Aihole represents the Kartikeya slaying Tarakasura (Fig. 7.61). Kartikeya is seated on the peacock, his *vahana*. He is piercing *trisula* in the chest of Tarakasura who has fallen down. At the left lower side an ascetic is depicted as with his hand in the gesture of praise, while at the lower right an other ascetic is shown in flying posture whose hands are in *anjali-mudra*. At the top two Gandharvas are holding the garland. Suggesting the victory of Kartikeya. The pecock, his vahana is watching the incident with curiosity.

Mahakutesvara Temple, Mahakuta (Fig. 7.62)

The western *adhishthana* of the Mahakutesvara temple at Mahakuta represents the theme of Kartikeya slaying Tarakasura. Kartikeya is seated on the peacock. He is piercing *trisula* in the chest of the *asura* who has fallen down. Behind him his soldiers stands with holding bow and arrow. Infront of Kartikeya Siva and Parvati are seated in *kanthaslesha* posture.

The Syncretic form of Siva

The Story of Ardhanarisvara form of Siva

There are various accounts in the *Puranas* and other literature concerning Siva's Ardhanarisvara form.

Kumarsambhava

The Kalidasa's *Kumarasambhava* mentions the Ardhanarisvara form of Siva. On the occasion of marriage ceremony of Siva, Parvati was blessed by her elders to obtain the undivided love of her husband but she even surpassed their blessings by occupying half of the body of Siva.[90]

Kurmapurana

When Brahma was performing penance, Rudra was born of the destructive fire, the trident bearing three-eyed lord came out of his mouth. 'Split yourself', said Brahma to him, and disappeared. Rudra became two-fold, male and female. The female one, called *Sakti* on earth was another boundless energy. Siva told her to become the daughter of Daksha named Sati, who was then delivered to Siva as his energy. After her death, she was reborn to Himavan and his wife Mena as Parvati, and again was given to Siva. "Thus she is the goddess Mahesvari, constituting half of Sankara's body, variously termed as Siva Sakti, Himavati etc adored by the gods as well as the demons.[91]

Markandeyapurana

According to *Markandeyapurana*, during the creation of the world, "Brahma further created Rudra, whose birth was from his soul when it was

angry". After sometime Rudra showed disrespect at his production. Brahma grew very wrathful and he produced there a male (*purusa*) equal to the sun, possessed by an immense body. The body was a combination of half man and half woman, representing immense energy and power.[92]

Skandapurana

Parvati, the consort of Siva, wished that she should reside with Siva always, embracing his limb by the limb. Siva fulfilled this wish by assuming the form of Ardhanarisvara.[93]

According to another version when all the gods and sages reverentially went round both Siva and Parvati seated on mount *Kailasa,* Bringi, the great devotee of Siva resolved to go round Siva only, much to the annoyance of Parvati. Parvati cursed Bhringi to be reduced to a mere skeleton covered by skin. In this condition, Bhringi could not support his body on his two legs, and Siva taking pity on him, provided him with another leg. But to correct his devotee's error, Siva assumed the form of Ardhanarisvara to show that in truth Siva and Parvati were one and inseparable.[94]

Sivapurana

The creator Brahma brought forth the primordial father figures known as *prajapatis*, and assigned to them the task of producing all things in the world. They, however, could not discharge this duty, because they were only male principles and as such lacked the productive power. There upon Brahma performed penance and invoked Siva for help. Siva appeared before him in the form of Ardhanarisvara, half male and half-female. Then all things in the universe could be created, and each thing containing within it the unity of masculine and feminine principles.[95]

Iconographic texts like *Silparatna* and *Saivagama* texts like *Karanagama*, *Kamikagama*, *Amsumadbhedagama* and *Suprabhedagama* give the details about the iconographic details of Ardhanarisvara form of Siva.

Uttarakamikagama

The left ear must be adorned with leaf ear piece, must have the gaze settled on the mirror, must near a lower garment. It must be decorated with bangles, rings etc. The hair on the head of this side must be curls.[96]

Silparatna

The right foot must be firmly placed on the ground and the left should be slightly bent.[97]

Vishnudharmottarapurana

Siva's side must show *urdhavalinga* and right side must be *bhasmoddulita* while the left side must be *Kumkumabhusita.*[98]

Kasyapa Silpa

The form of Ardhanarisvara may be two armed or six armed. The two armed image must have *abhaya* in the right hand and flower in the left hand; or *Kapala* in the right hand and the left arm being held in a *prasarita* (*Swing and leelahasta*). Siva must have *Parasu, Agni* (fire) and *Sula.*[99]

Sculptural Representations

Ravala Phadi Saiva Cave, Aihole (Fig. 7.63)

The panel represents the Ardhanarisvara form of Siva. The composite deity has two hands which carries *trisula* and *veni.* Siva's side is demarcated by his attributes. The tiger skin on Siva's side is noteworthy. The *vahana* of Parvati Lion, is shown below the deity. On the left side is a *gana* and to propably *trisula* as *ayudha purusha* on the right side. The panel represents the monoscenic mode of narrative technique.

Cave-I, Badami (Fig. 7.64)

The varandah of the Cave-I at Badami represents the Ardhanarisvara form of Siva. It depicts a four-armed Siva leaning on Nandi, his *vahana.* Siva's left half of the body is shown in the form of women. The left half of the body is decorated with *patrakundala, nagabandha* type armlets, bangles etc. the lower

right hand carries *vina*, and upper hand carries *parasu*, while the lower left hand carries *vina* part of the *Vina* and the upper hand carries *padma*. Bhringi is standing on right side with his hands in *anjali-mudra*, while *prasadaki* stands on left side. She carries a *manjusha* in her right hand. Above the panel two pairs of *Vidyadharas* are in flying posture.

Cave III, Badami (Fig. 7.65)

On the pillar of the *mukhamandapa* of the Cave III is depiction of the Ardhanarisvara form of Siva. The Ardhanarisvara stands leaning on a tree. The right lower hand rests on *gada*, the upper hand carries *parasu*, while the upper left hand carries a mirror and the lower one is in *katyavalambita*. The tiger skin on Siva's side is noteworthy. Parvati is richly decorated with ornaments. A *gana* is seated on Parvati's side.

Mahakutesvara Temple, Mahakuta (Fig. 7.66)

The northern wall of the Mahakutesvara temple depicts a two-armed Siva standing in *tribhanga.*[100] The left half of the body is decorated with *patrakundala*, bangles etc. The right hand carries *trisula*, while the left hand carries *padma*. The *sarpa* is placed his hip.

Sangamesvara Temple, Mahakuta (Fig. 7.67)

This temple stands on the north side of the *Vishnu Pushkarini* and faces the east. It comprises of a *garbhagriha* and an open *mukhamandapa*. The *garbhagriha* wall has three prominent projections, one on each wall. These *koshthas* are decorated with the sculptures of Lakulisa, Harihara and Ardhanarisvara. The *garbhagriha* carries a *rekhanagara* superstructure.[101] The temple may date from 7th Century A.D.

The western wall of the Sangamesvara temple depicts the Ardhanarisvara form of Siva.[102] Two-armed Siva stands in *dvibhanga* posture. Siva's left half is shown in the form of women. The right hand is probably resting on a *gana*. The left hand holds her ear ring. There is a *prabhamandala* around the head. The tiger skin shown on the Siva's side is noteworthy.

Durga Temple, Aihole (Fig. 7.68)

The northern side pillar in *mukhamandapa* represents the Ardhanarisvara form of Siva.[103] The four armed Ardhanarisvara stands in *tribhanga,* the right lower hand resting on the *gana*. The upper hand carries *parasu*, and lower right rests on cheek, apparently Parvati is astonished. Siva's left half of the body is shown in the form of women. The left half of the body is decorated with *patrakundala, nagabhandha* type armlets, bangles and *yajnopavita*. The right leg of the Siva is slightly bent and placed on a *pitha*.

Kadasiddhesvara Temple, Pattadakal (Fig. 7.2)

The northmost temple at Pattadakal is the Kadasiddhesvara. It consists of a *garbhagriha* and a *mandapa*, which has lost its roof. Over the *garbhagriha* is a *rekhanagara sikhara*.[104] The damaged *mukhapatti* carries the figure of Nataraja. The exterior *koshthas* of the temple have sculptures of Ardhanarisvara, Harihara and Lakulisa. The temple may date between C. 695-720 A.D.

The northern wall of the Kadasiddhesvara temple depicts the Ardhanarisvara form of Siva[105] (Fig. 7.69). The two-armed Siva leaning on Nandi, his *Vahana*. Siva's left half of the body is shown in the form of women. The right hand is resting on the Nandi's head, while the left hand carries *padma. A gana* is standing on Siva's side.

Svargabrahma Temple, Alampur

The eastern *devakoshtha* represents the Ardhanarisvar a form of Siva. The panel depicts the four armed Siva leaning on Nandi. Siva's side is demarcated by his attributes, while the left half of the body is shown in the form of women. The lower right hand carries *trisula*, the upper hand is resting on the Nandi's head. While the upper left hand carries a mirror and the lower one is in *katyavalambita*. Siva wears tiger skin.

Virupaksha Temple, Pattadakal (Fig.7.70)

The northern wall of the Virupaksha temple depicts the Ardhanarisvar form of Siva. The four armed Siva stands in *tribhanga* posture. The right half represents the Siva while the left half represents the female. The lower right hand carries *akshamala* and the upper right carries *trisula*, while the upper left hand carries a mirror and the lower one is in *katyavalambita.*

In the northern wall of the same temple there is another depiction of the Ardhanarisvara form of Siva (Fig. 7.71). Siva's left half of the body is shown in the form of woman, while the right half represents the Siva. The lower right hand carries *sarpa* and the upper one is damaged, while the lower left hand is *katyavalambita* and the upper one is damaged. Bhringi is shown on Siva's side.

Mallikarjuna Temple, Pattadakal (Fig. 7.72)

It depicts the four armed Siva standing in *tribhanga* posture. The right half represents the Siva, while the left half represents the Parvati. The upper right hand carries *trisula* and the lower one is *katyavalambita*, while the upper left hand carries a mirror and the lower one is in *lilahasta.*

Balabrahma Temple, Alampur

This *Sandhara* temple faces east. It comprises the *garbhagriha,* an *antarala,* a *gudhamandapa* and an open *mukhamandapa.* There is a *prakara* around the temple. Over the *garbhagriha* is a *rekhanagara sikhara.*[106] The exterior of the temple is decorated with the sculptures of Ganesa, Siva-Parvati, Durga and Ardhanarisvara.

The *antarala* wall of the Balabrama temple represents the Ardhanarisvara form of Siva. The four armed Siva stands in *dvibhanga.* The left half of the body is shown in the form of women. Siva's side is demarcated by his attributes. The upper right hand carries *sarpa* and lower hand carries *trisula*, while the upper left hand carries a *padma* and the lower one is in *lilahasta.*

Kontigudi, Aihole

The panel is depicted on a pillar in the *mandapa* of the Kontigudi.[107] The panel represents the Ardhanarisvara form of Siva. The right half represents the Siva and the left half represents the Parvati. The two armed Siva carries *Sarpa* and *Padma* in his hands respectively.

Virupakesvara Temple, Mahakuta

The panel depicts the two armed Siva standing in *tribhanga.* The right hand carries a *sarpa,* while the left one holds the ear-ring. The sculpture resembles the above one.

Mudi Mallikarjuna Temple, Mahakuta (Fig. 7.73)

The northern wall of the temple represents the Ardhanarisvara. The four-armed Siva stands in *tribhanga* posture. The right half represents the Siva, while the left half represents the female. The upper right hand carries *parasu,* the lower hand is resting on a *gana,* while the upper left hand carries ear-ring, the lower one is in *lilahasta.* The tiger skin on Siva's side is noteworthy.

Kalakalesvara Temple, Mahakuta (Fig. 7.6)

This temple located to the west of *Vishnupushkarini,* faces the east and consists of a *garbhagriha* and an open *mukhamandapa.* The *garbhagriha* carries a *phamsana sikhara.* The exterior *koshthas* bearing the images of Harihara and Ardhanarisvara.

The eastern wall of the Kalakalesvara temple depicts (Fig. 7.75) a two-armed Siva standing in *tribhanga.* The right hand is resting on a *gana,* while the left hand holds the ear-ring. Siva's side is demarcated by his attributes.

Sangmesvara Temple, Kelur

The relief presents a Ardhanarisvara form of Siva. The four armed Siva stands on a *padma.* The lower right hand carries *trisula* and *damaru,* while the upper left hand carries *padma* and the lower one is damaged.

Sangamesvara Temple, Kudaveli (Fig.7.4)

The relief presents a Ardhanarisvara form of Siva. It depicts a four-armed Siva leaning on Nandi, his *Vahana*. He is standing in *tribhanga*. There is a *prabhamandala* around his head. Siva's left half of the body is shown in the form of women. The left half of the body is decorated with *Patrakundala, nagabandha* type armlets, bangles, lower garments and *yajnopavita*. The lower right hand is resting on the Nandi's head and left one is resting below. The upper right hand holds *trisula* and in left hand is a padma(?) Left hand is suspended along the body. The right leg firmly and vertically on the ground and the left one is slightly bent.

Papanatha Temple, Pattadakal (Fig. 7.76)

The northern exterior wall of the Papanatha temple depicts Ardhanarisvara form of Siva. The four armed Siva is leaning on Nandi, his *vahana*. The left half of the body is shown in the form of women. The upper right hand carries *sarpa,* while the lower right hand is resting on the Nandi's head. The upper left hand is damaged and the lower left hand is in *lilahasta*. This is a monoscenic representation.

Kasivisvesvara Temple, Pattadakal

The northern wall of the temple depicts the Ardhanarisvara Siva. The panel is badly damaged.

The story of Harihara

The story of Harihara is narrated in the *Harivamsapurana, Bhagavatapurana, Vayupurana, Skandapurana and the Lingapurana.*

Bhagavatapurana

According to *Bhagavatapurana*, Siva heard that Vishnu assumed on enchanting female form. To satisfy his curiosity, he went to him with Bhavani. Vishnu assumed that form again to satisfy Siva. Siva became passionate and ran after that female form and embraced her, the female form of Vishnu got out

of the embrace and ressumed his own form and Siva was then restored to himself.[108]

Skandapurana

In the *Skandapurana*, it is stated that after that marriage of Gouri with Rudra, Siva a fight ensued between Hari and Hara, Brahma invented and said, Let both of you be of established reputation at Harihara.[109]

Brahaddarmapurana

Brahaddharmapurana states that there is no difference between Siva and Vishnu. These two deities live in one place and those who worship Siva, worship Vishnu also. They are described as water in two different jars.[110]

Vayupurana

The *Vayapurana* also states that all things in this world are the manifestations of Rudra – Narayana.[111]

Lingapurana

In the *Lingapurana* it is stated that, 'Once Vishnu had been to the *Daruvana* in the guise of a woman and there Siva and the women Vishnu become one.'[112]

Besides the myths in the *puranas* the iconograpic texts mention the iconography of Harihara. These are briefly described here.

Matsyapurana

The *Matsya purana* describes the Harihara image as follows:

The left side is occupied by Madhava and the right side by Siva. The arms of Krishna holds *sankha* and *chakra* or *gada*. The right half of the head has the *jatamukuta* decorated by a crescent. He wears serpent bracelet on his right arm. One right hand is in *varadamudra* and the other holds a trident.[113]

According to the *Vishnudharmottarapurana*, in the Harihara image, the right half should be of Sadasiva and the left half that of Hrishikesha. *Varada,*

trisula, *chakra* and *padma* should be the order of the attributes in the hands. On the right side should be *Vrishabha* and on the left Garuda.[114]

The *Purvakaranagama* states that the *Isharadha bhaga* of Harihara should have the *Varada hasta* and *parasu*. Vishnu portion should have *mukuta* and be ornamented with *keyura* etc., holding *sankha* and *kataka-hasta*.[115]

According to the *Silparatna* Harihara, standing in *samapada* posture, should hold *abhaya hasta*, *parasu*, *sankha* and *kataka-hasta*. The left half should be that of Hari. Behind the head of image of Harihara there should be *siraschakra*.[116]

Sculptural Representations

Ravalaphadi Saiva Cave, Aihole (Fig 7.77)

The panel represents the composite form of Vishnu and Siva.[117] The four-armed diety is in *samabhanga*. The hands carry *akshamala*, *sarpa*, *sankha* and *katyavalambita*. The right half of the deity represents Siva.

Cave –I, Badami (Fig 7.78)

Harihara is standing in *samapada* with Parvati and Lakshmi flanking him. Nandi is depicted on the right and Garuda on the left. Vishnu side is decorated with *Kiritamukuta*, *makara-kundala* and *yajnopavita* while Siva side is distinguished by *Jata-mukuta, sarpakundala* and lion cloth etc. One of he right hands is damaged, one hand is shown *parasu* with serpent, another *sankha* and the third *katihasta* respectively.[118]

Cave- III, Badami (Fig 7.79)

The *mukhamandapa* of the Cave-III at Badami depicts the composite form of Vishnu and Siva. Vishnu side is distinguished by *Kiritamukuta, makarakundala, yajnopavita* and loin cloth. His upper hand carries *sankha* and the lower is *katyavalambiat*. Siva carries *parasu* in the upper and *phala* in his lower hand.

Sangamesvara Temple, Mahakuta

The northern exterior wall of the Sangamesvara temple depicts the four-armed Harihara.[119] The upper hand of Vishnu carries *Sankha* and the lower is *Katyavalambita*. Siva has a *parasu* in his upper hand and the lower one is placed on the *gana*. Harihara is decorated with *kiritamakuta*, *yajnopavita* etc.

Durga Temple, Aihole (Fig 7.80)

The eight armed Harihara stands in *samapada*. The left hands are damaged, while the right hands carry *chakra*, bow, *gada kaumodaki* and *sankha*.[120]

Svargabrahma Temple, Alampur

The southern side *devakostha* of the svargabrahma temple contains the Harihara form of Vishnu. Harihara stands in *sampada*. The upper hand of the Vishnu is damaged and the lower one is *katyavalambita*. Siva carries *trisula* in his upper hand and the lower one is damaged.

Kadasiddhesvara Temple, Pattadakal (Fig 7.81)

The exterior wall of the Kadasiddhesvara temple depicts the Harihara form of Vishnu.[121] This badly damaged sculpture of Harihara stands in *sampada*. Vishnu carries *sankha* in his upper hand and the lower head is *katyavalambita*. Siva carries *parasu* in his upper hand and the lower one is damaged.

Virupaksha Temple, Pattadakal (Fig 7.82)

The exterior northern wall of the Virupaksha temple depicts the Harihara form of Vishnu. Four armed *Harihara* is standing in *tribhanga*. To the right stands a Nandi and on the left Garuda in human form. He carries in his hands *katihasta* with *sarpa*, *trisula*, and *sankha*.[122]

Virupaksha Temple, Pattadakal (Fig 7.83)

Harihara is seated cross-legged with *yogapatta* passing round the left leg. *Jata* and *kirita* are distinguishable. There is a third eye on the forehead. There are two ascetics are depicted below the *pitha*.[123]

Mallikarjuna Temple, Pattadakal (Fig 7.84)

The exterior *koshtha* of the Mallikarjuna temple bears the image of Harihara. The four armed Harihara stands in *tribhanga.* His right leg is firmly placed on the ground and the left leg is slightly bent and placed on a *pitha.* The upper hands carries *trisula* and *sankha.* While the right hand is in *katyavalambita* and left one is damaged. At the lower right a *gana* is depicted.

Virupaksesvara Temple, Mahakuta

The exterior wall of the Virupaksesvara temple depicts the Harihara image. The four armed Harihara stands in *tribhanga.* Vishnu holds *sankha* in his upper hand. The lower one is *katyavalambita.* The upper and lower hands of Siva carry *chakra* and *sarpa* respectively.

Kalakalesvara Temple, Mahakuta (Fig 7.86)

The exterior wall of the Kalakalesvara temple depicts the Harihara form of Vishnu. The upper hand of Vishnu holds *sankha* and the lower one is *katyavalambita.* There is a *prabhamandala* behimd the head. Vishnu is in *tribhanga* posture which is noteworthy.

Sangamesvara Temple, Kudaveli (Fig 7.85)

The eastern *devakostha* of the Sangamesvara temple at Kudaveli bears the image of Harihara. The four armed Harihara stands in *sampada.* The upper left hand of Vishnu carries s*ankha* and the lower one is k*atyavalambita*, while the Siva's upper right hand carries *trisula* with *damaru* and the lower one is in *Varada-hasta.* Harihara is decorated with *Kiritamukuta*, *karnakundala*, a *yajnopavita* made of *rundamala* etc.

Papanatha Temple, Pattadakal (Fig 7.87)

The northern exterior wall of the Papanatha temple has a badly damaged Harihara sculpture. He has four hands. The upper hand of the Vishnu carries *sankha* and the lower one is *katyavalambita.* The upper and lower hands of Siva are damaged.

There is another sculpture of Harihara on the same temple. The four-armed Harihara is decorated with *hara, yajnopavita, karmakundala, udarabandha, keyura* etc. The upper hand of the Vishnu carries *sankha* and the lower is *katyavalambita*. Siva carries *trishula* and *sarpa*. On either side of the deity two ladies are standing in *tribhanga*.

The Story of Mahishasuramardini

The story of Mahisasuramardini is narrated in the *Varahapurana, Vamanapurana, Skandapurana, Markandeyapurana, Devibhagavatapurana* and the *Sivapurana.*

Varahapurana

Vaishnavi was performing a penance on *Mandara* mountain. Mahisha heard the news about the extraordinary beauty of the goddess through the Narada. He decided to marry her. He sent a message to her to marry him. Then Narada appeared and informed her that, Mahishasura, having defeated all the gods, was going to carry her away by force. Then *asura* came and attacked Devi with his large army. Devi defeated the *asura* with her female attendants.[124]

Vamanapurana

Mahisha was the son of Ramba. When he became the *asura* king, he defeated all the gods and drove them out of heaven. Then the gods went and complained to Brahma. But Brahma took the gods to Vishnu and Siva. The gods thereupon combined and created a goddess named Katyayani. The gods bestowed on her their own characteristic weapons. Siva gave her his *trisula,* Vishnu the *chakra,* Varuna the *sankha,* Agni the spear, Vayu the bow, Surya the arrow, Indra the *Vajra,* Kubera the *gada* and Visvakarma the *parasu.* The Himalaya Mountain gave her a lion. Mahishasura's messengers named Chanda and Munda saw the beauty of the goddess and told him to marry her. Then Mahishasura sent Dundubi as a messenger to Katyayani.

The Devi told him that she could only marry someone who defeated her in battle. Then Mahishasura came to fight with Devi. He flung spears and *trisula* at the goddess and also attacked her lion. Then Katyayani crushed the buffalo to death with her feet, and Katyayani pierced his throat with the *trisula*. Thus *asura* Mahisha died. From the throat of the *asura* a male emerged with a *khadga* and *khetaka*. But Devi cut off his head with her sword.[125]

Markandeyapurana

Mahishasura defeated all the gods, and became a king of all the three worlds. The gods led by Brahma approached Vishnu and Siva. Then the gods combined and created a terrible goddess. The gods bestowed upon her their own weapons. Then Devi attacked Mahishasura. She destroyed his army and assumed the form of Chandika. Then she pinned the *asura* down with her foot, and pierced his neck with her spear. She cut his head off with her sword.[126]

Skandapurana

An *asura* named Raru performed a penance and obtained a boon from Brahma He defeated all the gods. The gods appealed to Siva who directed Parvati to destroy the *asura.* Parvati destroyed all the soldiers of the *asura.* The *asura* assumed the form of an elephant and approached the goddess, but she tied his legs and tore him into pieces. He then assumed the form of a buffallo. But Parvati seized him by his thousand arms and threw him on the ground, while she pierced him by an arrow in the breast and he died.

There is another account of *Skandapurana* which goes as follows. Once Parvati was performing a penance in the *Himalaya*. Mahishasura came to the same place for hunting. On seeing the beauty of meditating Gauri, *asura* asked her to marry him. Then Parvati said she had been meditating for seeking a brave husband and shall be the wife of a brave person only. She asked him to show his bravery if he wanted her to marry. Thereafter, the Mahishasura retreated giving a somewhat comprehensive account of his riches and other war-like exploits and soon after engaged him self in combat with the goddess.[127]

Devi Bhagavatapurana

Mahishasura defeated all the gods and goddesses. The gods headed by Brahma and Siva went to Lord Vishnu and told him that only a female could be the cause of the death of the *asura.* Thereafter from the energies of Vishnu, Brahma and Siva and all the gods, an eighteenarmed Goddess warrior was born and all the gods presented their weapons to her. Vishnu gave her the *chakra*, Siva the *trisula*, Varuna *sankha,* Agni *sakti*, Maruts bow and arrow, Indra *Vajra* and *ghanta*, Kala *khadga* and *khetaka*, Brahma *kamandalu*, Varuna *pasa*, Visvakarma *parasu*, Kubera gold–vase and the sun rays. Thus carrying the weapons Devi attacked on the *asura.* Devi began to use the weapons given by the gods. The *asura* first came in the human form. Then he assumed the forms of lion, elephant, sarabha and finally of buffalo. Then the goddess severed his head with her *chakra*. Then she pierced *khadga* in his throat.[128]

Siva Mahapurana

Mahishasura defeated all the gods and goddess and drove them out of heaven. The gods headed by Brahma went to Vishnu and Siva. There after from the energies of all the gods a female deity was emerged. The gods presented their own weapons to her. Siva gave her *trisula*, Vishnu *Sudarshana chakra* and *sankha*, Varuna *pasa,* Agni *sakti*, Vayu bow and quiver Indra, *Vajra* and *ghanta*, Yama *danda*, Prajapati *akshamala*, Brahma *kamandalu*, Surya the rays, Kala *khadga* and *khetaka* and Himavant a lion.

Armed with weapons given by the gods Devi attacked Mahishasura. While the *asura* assumed the forms of a buffalo, a lion an elephant and finally the human form, Devi placed her foot on *asura's* neck pierced him with her *trisula*, and killed the *asura.*[129]

Sculptural Representations

Ravalphadi Saiva Cave, Aihole (Fig. 7.88)

The South wall of the *antarala* of the Saiva cave represents the theme of Mahisasuramardini.[130] The eight-armed goddess is slaying Mahishasura. She

carries *khadaga, sula, prayogachakra, trisula, sankha, khetaka, dhanash* and the face of Mahisha. The goddess is piercing *trisula* in Mahisha's body. A noteworthy aspect of the sculpture is presence of parrot in one hand.

Cave-I, Badami (Fig.7.89)

The western *koshtha* of Cave–I at Badami is the depiction of Mahishasura mardini theme.[131] The panel depicts the goddess slaying the *asura*. The four-armed goddess carries *trisula* in her right hand which is pierced in *asura's* head. The remaining hands carry *chakra, sankha* and the tail of *asura*. Her right leg is placed on the *asuras's* face which she press down with her foot.

Durga Temple, Aihole (Fig. 7.90)

The southern *devakostha* of the Durga Temple at Aihole, bears the image of Mahisasuramardini.[132] The eight armed goddess is slaying the *asura*. Her hands carry *trisula* and a *ghanta*. The remaining hands carry *khadga, vajra, paryoga chakra, sankha* etc. Her right leg is firmly placed on ground. The dying *asura* lifts up his head in pain. The lion, Durga's *vahana,* is standing aside to the right. The sculpture is richly decorated with ornaments. There is a *prabhamandala* behind her head. Her head is slightly raised and tilted while her face bears a smile of victory.

Virupaksha Temple, Pattadakal (Fig.7.91)

The subsidiary shrine to the left of the *garbhagriha* bears the image of Mahisasuramardini.[133] The eight-armed goddess is slaying the *asura*. Durga stands behind *asura*, who is shown in human form. His buffalo-head is pressed down by the left foot of the goddess, who pierces his neck with the *trisula* and his chest with the *khadga*. The head of the *asura* is lying towards the ground. She carries *khadga* (piercing in the chest) *trisula* (piercing in neck) *prayogachakra, bana, vajra, sankha* and *dhanussh*.

The northern exterior wall of the Virupaksha temple represents the theme of Mahishasuramardini (Fig. 7.92). The six armed goddess slaying the

asura with her *khadga.* The lower right hand carries *suchimudra, katyavalambita* and *khadga.* While the left lower hand is resting on the neck of the buffalo, *kapala* and *charka.* Her right leg is firmly placed on the ground and the left leg is placed on the buffalo. At the right below an *asura* appearently Mahishasura cutting off his head with a sword. Suggesting the Mahishasura offering his head to goddess Durga. At the left lower an *asura* is depicted whose hands are in *anjali-mudra*. Behind him a female stands her hand is in *vismayamudra.* Suggesting the victory of goddess. At the upper right corner of the panel lion is attacking on the *asura*.

Mallikarjuna Temple, Pattadakal (Fig. 7.93)

The capital of the pillar in the *gudhamandapa* of Mallikarjuna temple, Pattadakal, depicts Mahishasuramardini.[134] The panel represents the goddess fighting with *asura*. The eight-armed goddess is seated on the lion and shoots an arrow at the *asura*, who is in human form with buffalo's head. The lion is also attacking on the *ausra.* It has caught hold the thigh of *asura* with its front leg. There are number of soldiers of *asura* who are grounded. The *asura* carries a *khadga* in his right hand and is trying to escape from the clutches of the lion.

Papanatha Temple, Pattadakal (Fig. 7.94)

The northern exterior wall depicts the Mahisasuramardini sculpture. The panel represents the six-armed goddess slaying the *asura*. The lower right hand carries *trisula* which is piercing in the chest of *asura, khadga*, the upper one is taking out an arrow from the quiver. Among the left hands one holds a *sankha*, while two others, hold *ghanta* and a bow. Her left leg is firmly placed on the ground, while the left leg is placed on the chest of the *asura*. The *asura* is shown in human form with buffalo's head.

Bhunatha Group, Badami (Fig. 7.95)

On a boulder near the Bhutanatha group at Badami there is a depiction of the theme of Mahisasuramardini. The eight armed goddess slaying the *asura*, who is shown in human form. Her right leg is firmely placed on the

ground, while the left leg is placed on the asura's body. She carries *khadga, danda, chakra, trisula, sankha,* bow and *khetaka.* At the lower right her vehicle lion is also depicted.

Penal Kept in the Archaeological Museum, Aihole (Fig. 7.96)

The panel kept in the archaeological museum at Aihole depicts the theme of Mahisasuramardini. The four armed goddess slaying the *asura.* Her right leg is firmly placed on the ground. She carries *khadga, trisula, khetaka* and the lower left hand carries the mouth of the buffalo. On either side of the panel trees are depicted. Probably it suggest that the incident is held in a forest.

Observations on Saiva themes

The above study leads one to observe certain specific things in respect of the Saiva narrative themes. In the early phase i.e., pre 650 A.D. period there is hardly any representation of *Samharamurtis* of Siva. In Saiva cave, for instance, the only Saiva mythological narrative theme depicted pertains to the marriage of Siva. But not a single act of Siva killing an *asura* is met with. On the other hand in post 650 A.D. there is a preference for *Samharamurtis*. Even Nataraja is shown without *apasmara-purusha* under his feet.

Since Savism had become popular a large number of temples were built in the Chalukya empire, particularly concentrated in the sites around their capital and in the vicinity of Alampur. It has been already pointed out that rulers of the Chalukya dynasty of up to Pulikesi-II were inclined to Vaishnavism. Though Saivism was popular, its form seems to have conformed to *Srotriya* or *Brahmanical* beliefs. But from the time Vikramaditya-I embraced Saivism through *Agamic* ritual of *Sivamandaladiksha,* the situation seems to have changed considerably. His title *Parama-Mahesvara, meaning a devout worshipper of Mahesvara,* suggests that a *Pasupata* brand of Saivism had its impact. Themes like Lakulisa, *Anugrahamurtis*, *Samharamurtis* etc., assumed prominence in the monuments of the *Pasupata* sect. Saivacharyas played a significant role in perpetrating this sect and in expanding its interests. The Saiva myths, presented as monoscenic or continuous or compartmented

narratives on the monuments, derived principally from localized versions of the *puranic* myths. For instance, in the narration related to *Girija-kalyana,* the aquatic being which caught hold of Siva in the guise of Brahmana was a tortoise.

It is interesting to note that the Ravana theme revealing his greatness as devotee of Siva, a suggestion of *utkata-bhakti,* has assumed popularity considerably. In the case of Nataraja the pre-650 A.D. depictions are bereft of the *Apasmara-purusa,* while those of post- 650 A.D. period invariably show the *apasmara-purusa* under his feet. This should be considered as a significant transformation of the meaning of the Nataraja theme.

Popularity of Nataraja theme also implies the fact that dancing, music as also acting had become part and parcel of the ritual in Saiva temples. Inscriptions[133] such as those referring to 'Natasevya Achala', whose expertise in dance and drama are eulogised in Pattadakal epigraphs are further proofs of this situation. The presence of *Sules* (temple-dancers) also points towards the same situation.

Hence the Saiva narrative themes in Chalukyan context are not only proofs of popularity of *Puranic* Saiva themes but also, mirrors of contemporary socio-religious developments.

Literary references basically present Ardhanarisvara as syncretic concept implying the unity of male and female or *purusha* and *shakti* aspects of the same god head. The beautiful presentation in Cave-I in Badami monoscenically depicts this theme along with a prominent figure of Bhringi for whose sake, according to some sources, the Ardhanarisvara form is assumed. In view of these the role of local tradition in formulating this image seems to be male. The message seems to be both to Bhringi the great devotee as well as other votary's of Siva about the unity of Siva and *Shakti.* So far as Cave-I representation is concerned. But in other cases Bhringi is insignificant or is not at all present thereby the message of the unity is conveyed to every devotee.

The Harihara form finds representations with varieties of attributes. It appears that the concept of Harihara as syncretic god became very popular during this period. In the case of Cave –III at Badami its occurance is qurious because the context is Vaishnava. However iconographically the early images of Harihara clearly conformed to a different tradition than the post 650 tradition. This may be considered as suggesting *smarta* orientation, whose ideas were perhaps shared by the *Kalamukha* Saivas.

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List of Illustrations

7.42 Gajasuarasamharamurti, on the exterior *devakostha*, Sangameshwra temple, Pattadakal.

7.43 Gajasuarasamharmurti, on the exterior wall, Mallikarjun temple, Pattadakal.

7.44 Gajasuarasamharamurti, exterior wall, Papanatha temple, Pattadakal.

7.45 Gajasuarasamharamurti, panel kept in the Archaeological museum, Aihole.

7.46 Gajasuarasamharamurti, on a piller in the *mandapa*, kasivisvesvra temple, Pattadakal.

7.47 Gajasuarasamharamurti, *prakara* wall, Virupaksha temple, Pattadakal.

7.48. Kalari Siva, Archaeological Museum, Badami.

7.49 Markandeya episode, on a pillar in the Virupaksha temple, Pattadakal.

7.50 Tripurantaka Siva, Archaeological museum, Badami

7.51 Tripurantaka Siva, exterior wall, Svargabrahma temple, Alampur

7.52 Tripurantaka Siva, on a pillar in the *mukhamandapa*, Papanatha temple, Pattadakal.

7.53 Tripurantaka Siva, on a pillar in the *mandapa*, kasivisvesvara temple, Pattadakal.

7.54 Andhakasurasamharamurti, on the exterior wall, Sangamesvara temple, Pattadakal.

7.55 Andhakasurasamharamurti, on the southern *ghanadvara*, Galaganatha temple, Pattadakal.

7.56 Andhakasurasamharamurti, on the ceiling, Chikkigudi, Aihole.

7.57 Andhakasurasamharamurti, exterior wall, Virupaksha temple, Pattadakal.

7.58 Andhakasurasamharamurti, on the exterior *koshtha*, Sangamesvara temple, Kuduveli.

7.59 Andhakasurasamharamurti, panel kept in the Archaeological museum, Alampur.

7.60 Andhakasurasamharamurti, on a pillar in the *mandapa* Kasivisvesvara temple, Pattadakal.



Fig. 7.1



Fig. 7.2



Fig. 7.3



Fig. 7.4



Fig. 7.5



Fig. 7.6


Fig. 7.7


Fig. 7.8

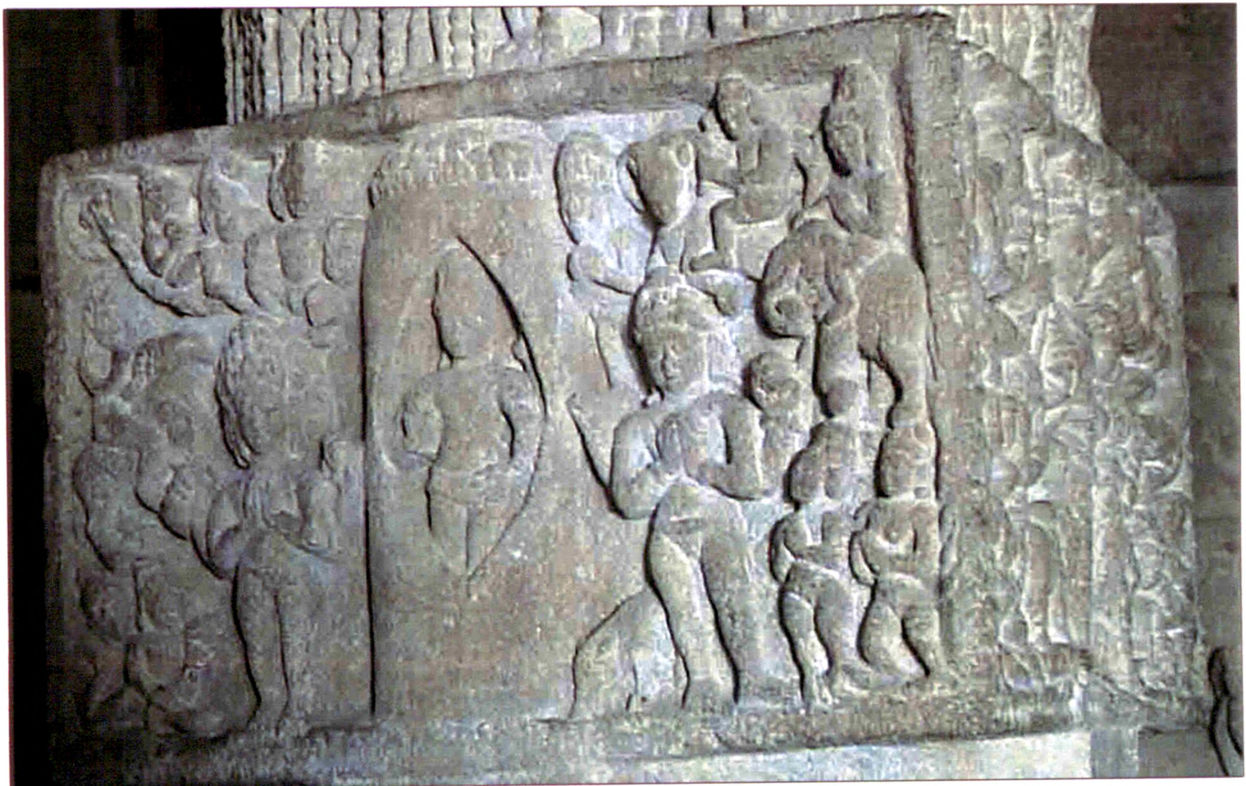

Fig. 7.9



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Fig. 7.11



Fig. 7.12



Fig. 7.13



Fig. 7.14

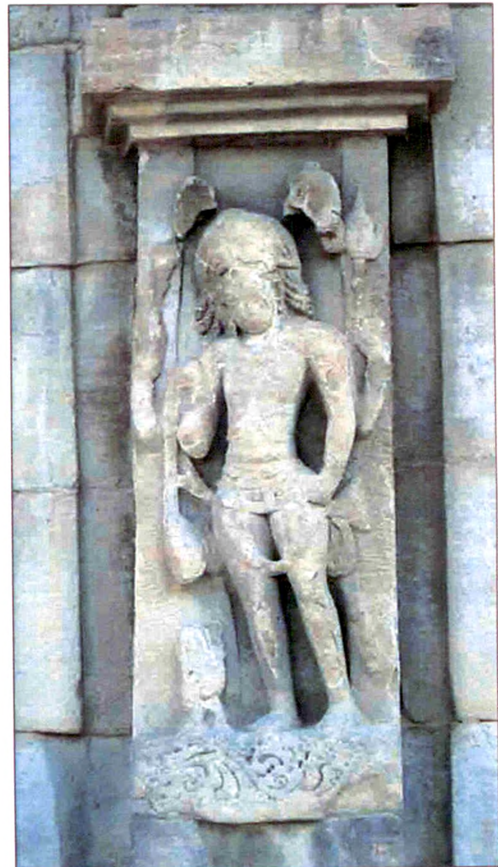


Fig. 7.15


Fig. 7.16


Fig. 7.17


Fig. 7.18


Fig. 7.19

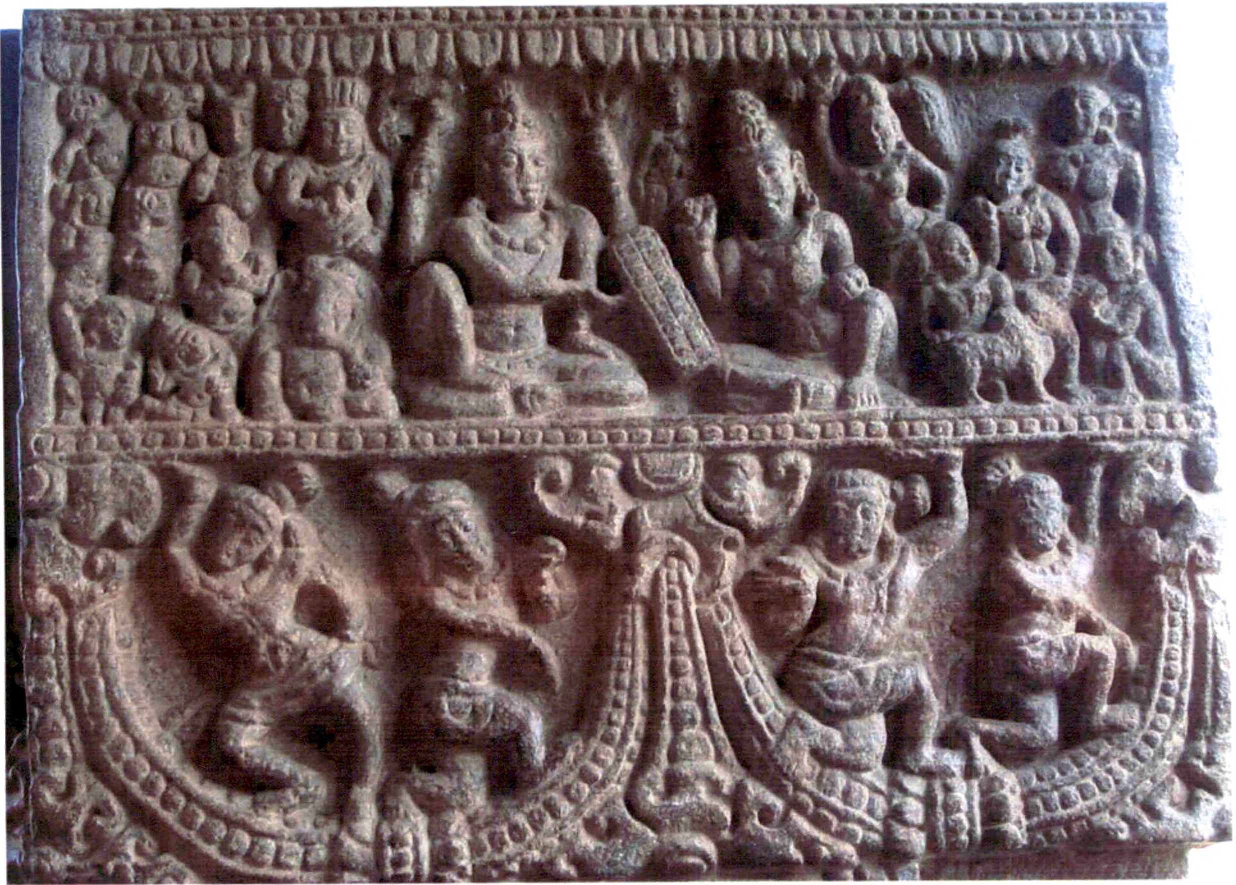


Fig. 7.20



Fig. 7.21


Fig. 7.22

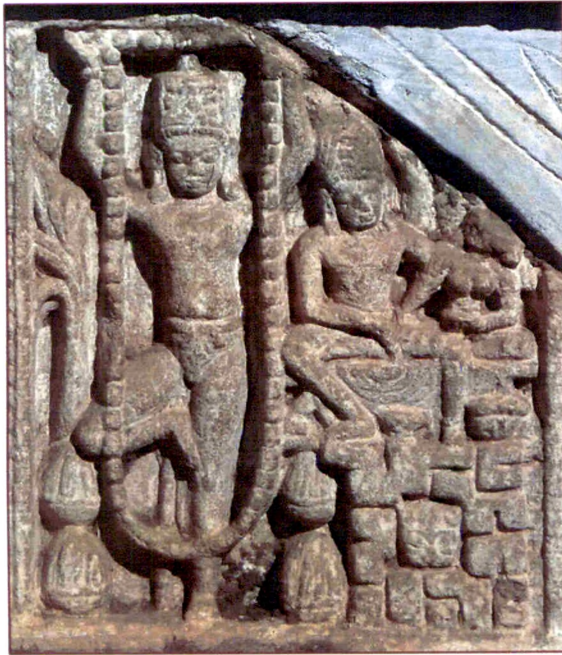

Fig. 7.23


Fig. 7.24


Fig. 7.25


Fig. 7.26


Fig. 7.27


Fig. 7.29


Fig. 7.28


Fig. 7.30



Fig. 7.31

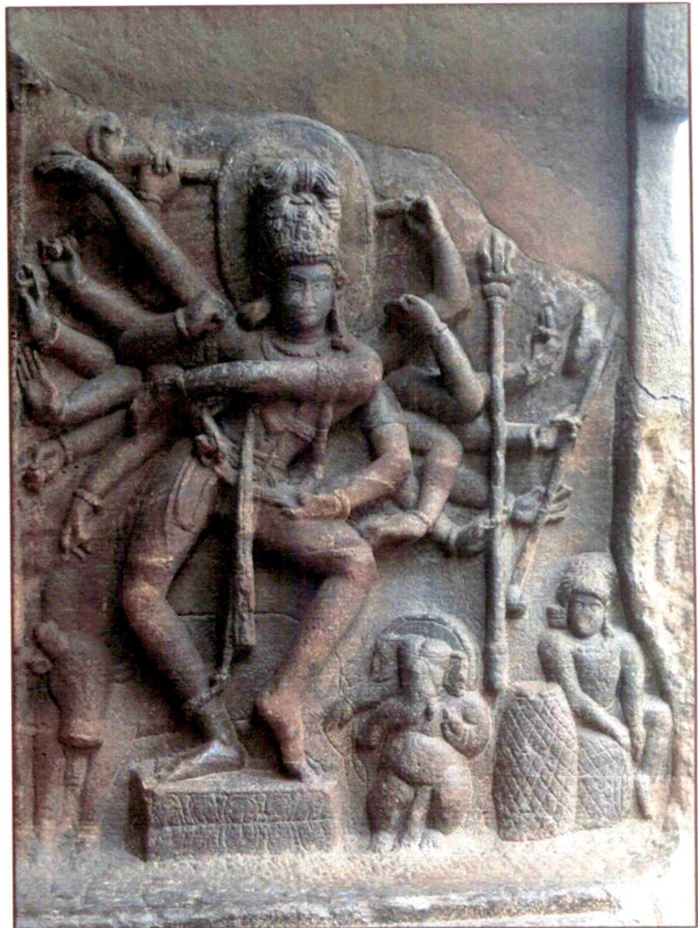


Fig. 7.32



Fig. 7.33



Fig. 7.34



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Fig. 7.36



Fig. 7.37



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Fig. 7.42



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Fig. 7.44



Fig. 7.45

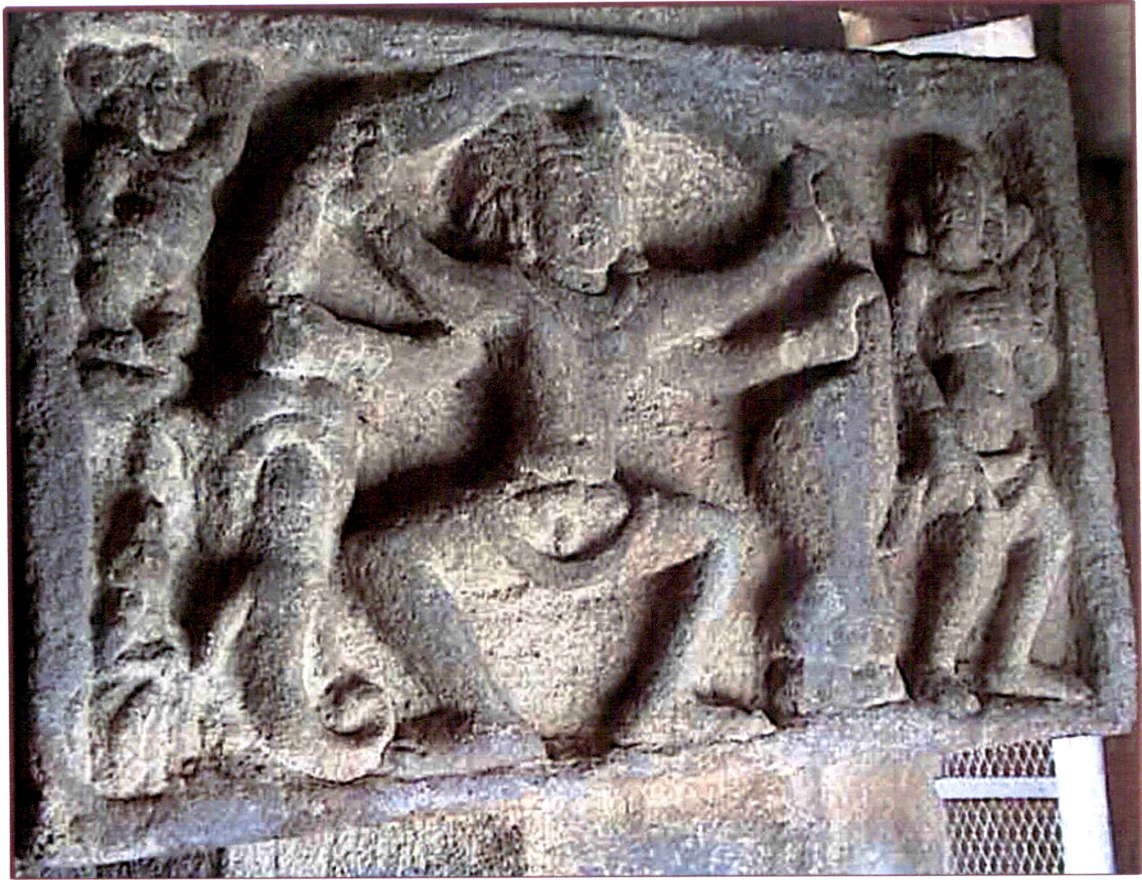

Fig. 7.46


Fig. 7.47



Fig. 7.48



Fig. 7.49



Fig. 7.50



Fig. 7.51



Fig. 7.52



Fig. 7.53



Fig. 7.54



Fig. 7.55



(Courtesy : R.H. Kulkarni)

Fig. 7.56



Fig. 7.57



Fig. 7.58



Fig. 7.59



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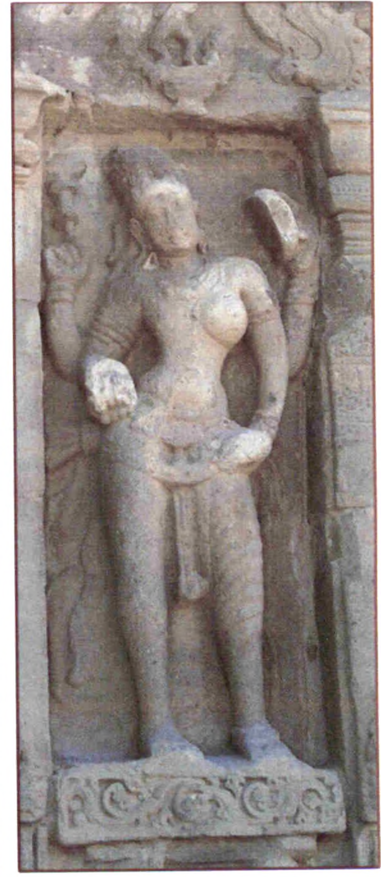

Fig. 7.67


Fig. 7.68


Fig. 7.69


Fig. 7.70


Fig. 7.71


Fig. 7.72

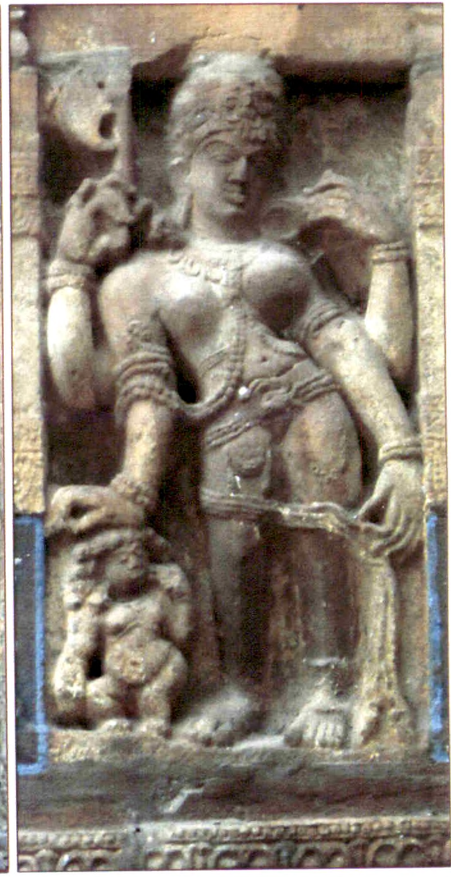

Fig. 7.73



Fig. 7.74



Fig. 7.75



Fig. 7.76


Fig. 7.77

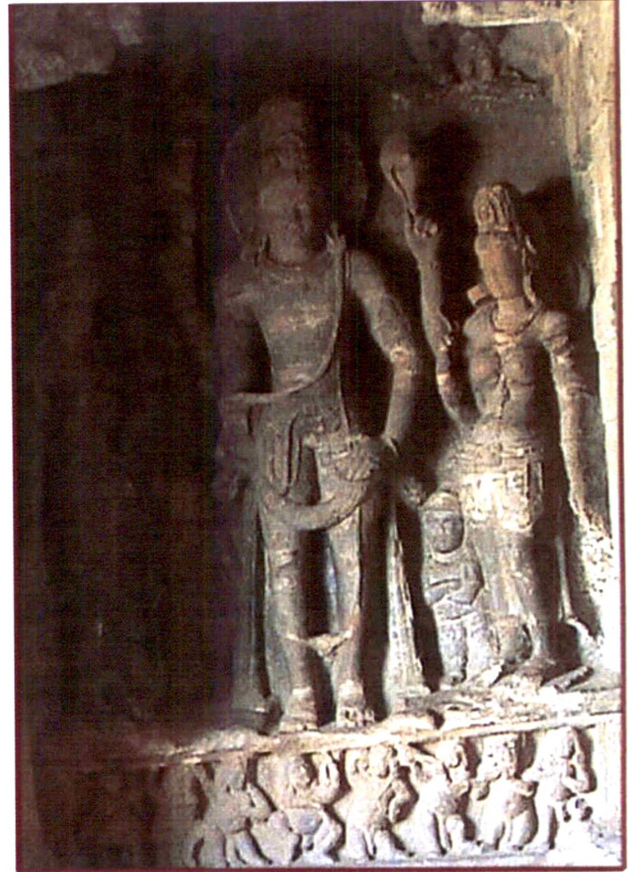

Fig. 7.78


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Fig. 7.80


Fig. 7.81


Fig. 7.82


Fig. 7.83

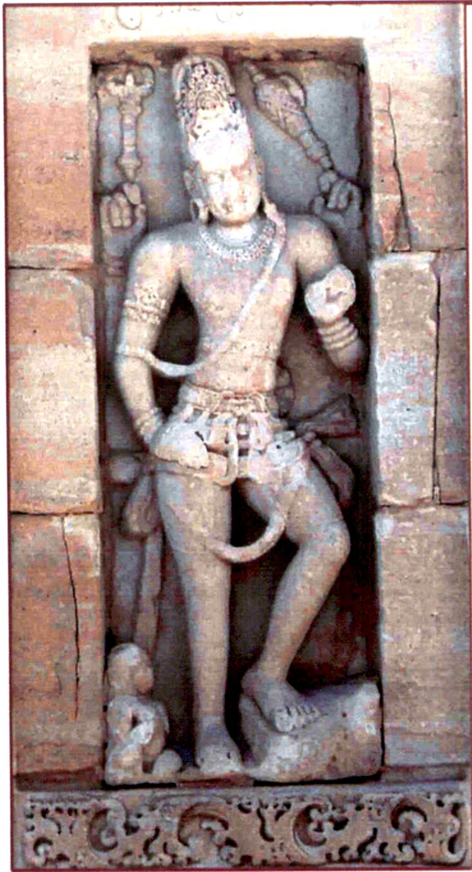


Fig. 7.84



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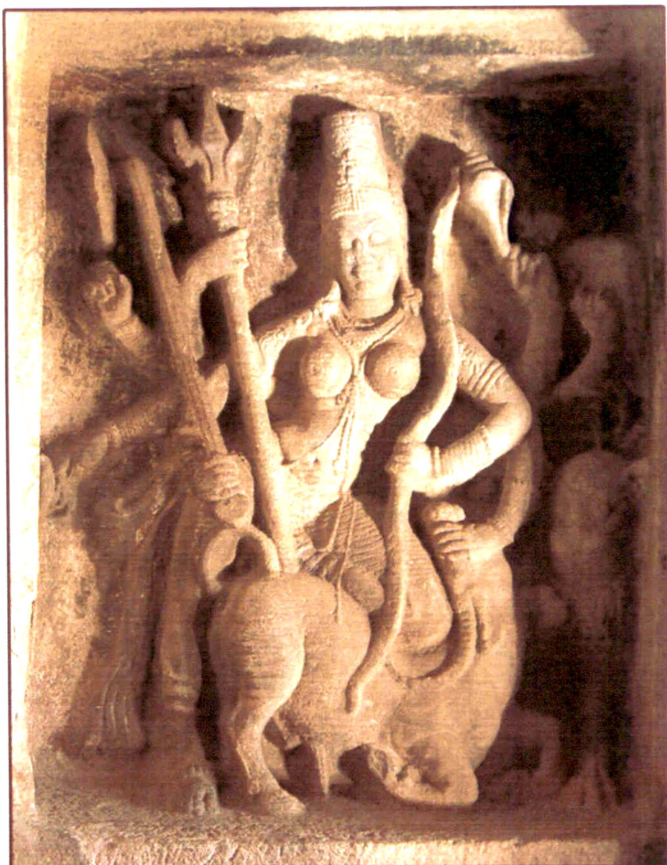


Fig. 7.88



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Fig. 7.90



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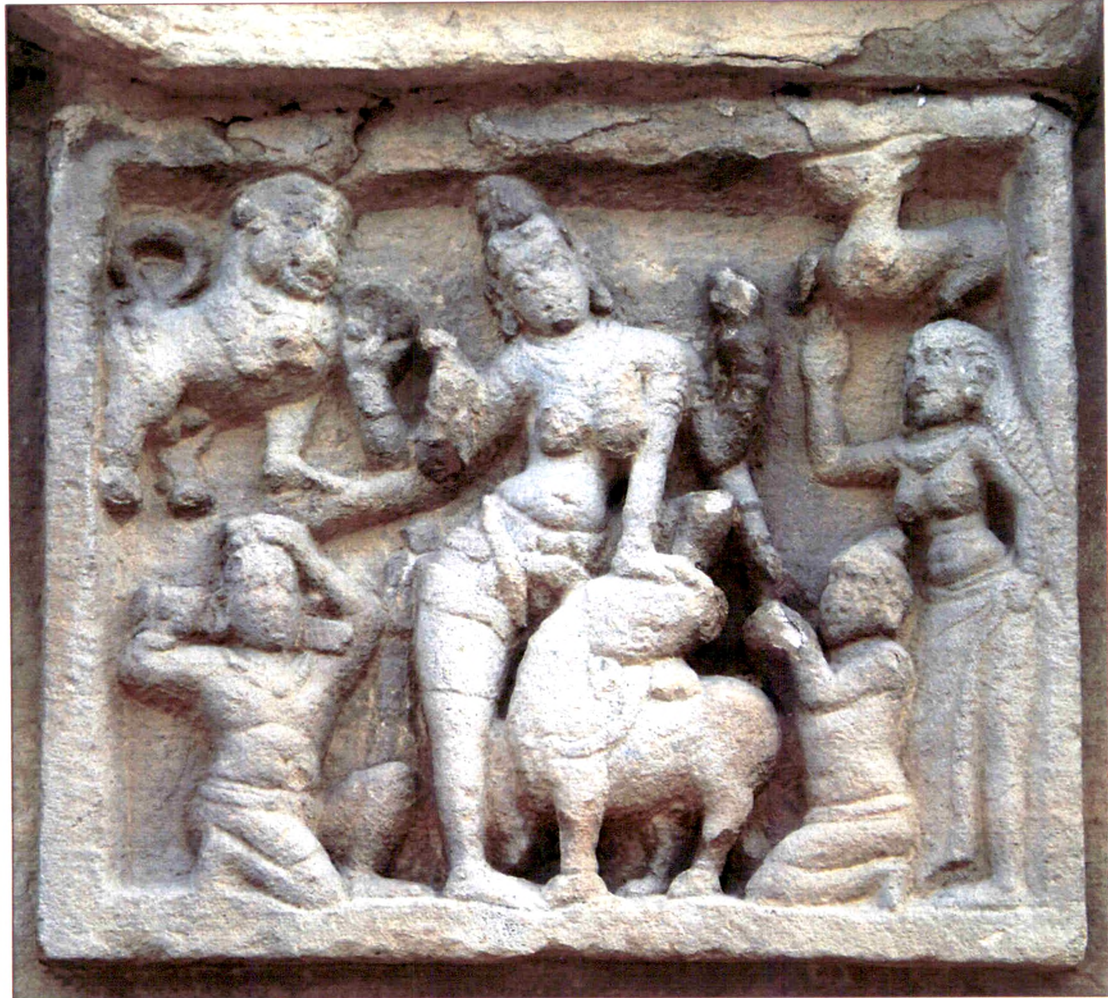


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Chapter -8

THE SAURA THEMES

Surya or Aditya is a deity of *Rigvedic* antiquity known by variety of names in the vast body of Indian literature. He got identified with Vishnu and his forms. But from the time of Kushanas onwards his worship in temples persisted. This is indicated by good number of images belonging to various periods. In Karnataka during the Chalukya period a number of temples were erected for Surya. The Malagitti Sivalaya at Badami, the Durga temple and some other temples like Ambigergudi, Badigergudi and Suryanarayangudi at Aihole were independent temples dedicated to God Aditya.[1] But the deity's connection with Vishnu seems well demonstrated by the image of Garudavahana Vishnu in the *Vitana* of the Malagitti Sivalaya (625 A.D.) It is not surprising that at the time when *Puranic* literature focused on trinity very few myths related to the Sun god could develop and get incorporated in the *Puranas.* The reflection of this situation is seen in the minimal representation of the mythology connected with the Sun god. In the present chapter two such myths are discussed in context of the Chalukyan art.

The Story of Surya Punishing Chhaya

The story of Surya purnishing *Chhaya* is found in the *Matsyapurana, Vayupurana, Vishnupurana, Markandeyapurana, Brahmapurana, Bhavishyapurana.*

Matsyapurana

Surya had three wives, Sanjna, Rajni and Prabha. Surya and Sanjna had two sons and a daughter. The eldest son was Vaivasvata Manu.[2] Remaining story runs similar to the one given in *Markhandeyapurana.*

Vayupurana

The story of Surya and Sanjna and the creation of Chhaya is similar those of other *Puranas*. The difference is in the names of the children. Here Yama is the son of Sanjna and Surya and Chhaya had two sons and a daughter. Chhaya was more attractive towards her own children than towards Sanjna's. One day Yama kicked Chhaya and Chhaya cursed him. He went and complained his father. Surya demanded to know the truth from Chhaya. She revealed nothing. When Surya *threatened to curse her and grasped her by the hair*, Chhaya revealed the truth. Then Surya assumed the form of a horse, went to *Uttarakuru* region, and joined Sanjna (Fig. 8.2). As horses Surya and Sanjna had two sons named Asvins. After the Asvins were born Surya and Sanjna returned to their original form.[3]

Vishnupurana

Visvakarma had a daughter named Sanjna who was married to Surya. Manu, Yama and Yami were their children. After some time Sanjna found that she could no longer bear the radiant energy of her husband. So she created Chhaya who looked exactly like her. She left Chhaya to look after her husband and went off to meditate in a forest. Surya did not know that this was Chhaya and not Sanjna. Surya and Chhaya had two sons called Sanaischara and Savarni Manu and a daughter called Tapati.[4]

One day for some reason Chhaya became very angry and cursed Yama. Both Yama and Surya then understood that this woman could not be Yama's mother Sanjna and must be someone else. Chhaya told them what had happened. And Surya learnt that Sanjna was performing penance in a forest in the form of a mare. Surya himself assumed the form of a horse and joined his wife. (Fig. 8.2) Thus were born three sons, viz., the two Aswins and Revanta.

Markandeyapurana

Visvakarma had a daughter named Sanjna. She married Surya and they had a son named Manu. The energy of the Sun was actually too strong for Sanjna's eyes and she could not bear to look at her husband. She lowered her eyes or sometimes she glanced at her husband only from the sides of her eyes. This angered the Sun and he cursed her that she would have the god Yama and the river Yamuna as children. Then Sanjna created Chhaya from her own body a woman who looked exactly like her. Afterwards Sanjna adopted the form of a mare and began to perform panace in the Kuru kingdom. Surya and Chhaya had two sons and a daughter. One day Yama raised his foot to kick Chhaya and Chhaya cursed him that he would be born on the earth. Hearing this, the Sun was greatly surprised. Then Surya started to curse her. At this, Chhaya revealed the whole story and explained that she was Chhaya and not Sanjna. Then Surya adopted the form of a horse and joined Sanjna in the Kuru Kingdom. (Fig.8.2) As horses they had three children. The first two were the two Asivins, Nasatya and Darra, and the third was Revanta.[5]

Brahmapurana

Surya was married to Sanjna and had two sons, Vaivasvata Manu and Yama or Sraddhadeva. Yama had a twin sister named Yamuna. Though the remaining story runs similar to the above mentioned *puranas*, the story of Chhaya's creation becomes the issue. When Chhaya ill-treated the children of Sun god, the Suns pulls her by hair and threatens a curse on her, which makes Chhaya to reveal the truth of her creation.[6]

Bhavishyapurana

Sanjna was married to Surya. Their children were Yama and Yamuna. Surya was so radiant that Sanjna could not stand her husband's energy. She therefore created a woman named Chhaya or Nikshubha out of her own body. Then Sanjna adopted the form of a mare and began to live in the kingdom known as Uttarakuru. But Surya treated Chhaya as Sanjna. Chhaya bore Surya three children named Srutasrava, Srutakarma and Tapati. One day Tapati and

Yama had a quarrel. When Yama raised his foot to kick his stepmother, Chhaya cursed him. Yama complained to his father that Chhaya was always unfair towards him.[7]

Surya next taxed Chhaya with the truth. A mother should not discriminate amongst her children. So Surya threatened to curse her. Then Chhaya told Surya that she was not Sanjna, but Chhaya. Then Surya assumed the form of a horse and joined Sanjna in the land of Uttarakuru. As horses, Surya and Sanjna had two sons named the Asivinikumaras.

The Story of Yajnavalkya

The story of Yajnavalkya is treated in the *Vishnupurana* and the *Brahmandapurana.*

Vishnupurana

Vaisampayana committed the crime of killing a Brahmana. When he advised his disciples to arrange a sacrifice, Yajnavalkya told that he would arrange for the sacrifice himself, as the other disciples did not have much power. Hearing these words Vaisampayana became angry, and told him to return whatever he had taught him. Yajnyavalkya then vomited out the *Yajurveda* and the other disciples ate it up in the form of birds. But Yajnavalkya still wanted to learn the *Yajurveda.* So he began to pray to the Sun. The Sun appeared in the form of a horse and taught him those branches of the *Yajurveda.*[8]

According to another account originally Krishna learnt the *Sukla Yajurveda.* Then Yajnavalka learnt *Sukla Yajurveda* from Savita, having been made to give back the former to his *guru* by disgorging the *Taittiriya Samhita* of the *Krishna Yajurveda.* Then he had to follow the Sun to repeat it all over again.[9]

Brahmandapurana

Yajnavalkya studied the *Vedas* from Vaisampayana, who once had to perform a difficult religious rite. When he called all his disciples and requested

to help him in the observance of this rite, Yajnavalkya told them that he alone would do what was necessary. Vaisampayana became angry of this pride of Yajnavalkya and told him to return all that he had learnt from him. Then Yajnavalkya vomited out the *Yajurveda*. Subsequently, Yajnavalkya prayed to the Sun-god. He pleased the Sun-god and obtained the knowledge of the *Vedas* from him.[10] (Fig.8.4)

Sculptural Representations

Surya Punishing Chhaya, Malagitti Sivalaya, Badami

The Malagitti Sivalaya is located in the northern precincts of the north fort at Badami. This is a *nirandhara* temple facing the east. Originally this temple was dedicated to the Sun god. It comprises a *garbhagriha*, an *antarala,* a hall and an open *mukhamandapa.* Over the *garbhagriha* is a *dravida* superstructure. It may be assigned in the first half of the 7th century A.D. The temple has fine sculptures on its walls, particularly of Vishnu and Siva. In the *antarala*, on the left flank is a narrative sculpture of Surya chiding Chhaya.

The panel is depicted in a vartical *kostha* near *garbhagriha* door way. A man is threatening a zooanthropormic woman, half women and half mare. They are apparently Surya and Chhaya. He holds a *danda* in his right hand while the left hand grips Chhaya's hair. The artist has suggested by showing lower part of Chaya in the form mare, Samjana is performing penance in the form of a mare.

Durga Temple, Aihole

The Durga temple was originally an Aditya Temple but has no sanctum image at present. It has been already described earlier on pp.

On a pillar in the *Mukhamandapa* of the Durga temple is the theme of Surya chiding Chhaya. Surya is threatening Chhaya with his right hand while his left hand grasps Chaya's hair. As in the case of Malagetti Sivalaya specimen, the lower half of the depicted as a mare.

Yajnavalkya following Surya

Virupaksha Temple, Pattadakal

On a pillar in the Virupaksha temple is the theme of Yajnavalkya following Surya (Fig. 8.4). Surya stands in a chariot. On his either side are Usha and Prathyusha. The chariot is adorned by galloping horses. Behind the chariot Yajnavalkya swiftly follwing keeping peace with Surya speeding in his chariot and learning the *Sukla Yajurveda.*

Observations on the Saura Themes

As pointed out in the introduction to this chapter the myths related to Surya that may have existed during the *Vedic* age seem to have been transferred to god Vishnu in course of time. Accordingly when *Puranas* were composed only few myths retained their identity in connection with god Surya. In the Chalukyan context though we have relatively good number of temples dedicated to god Aditya, the themes drawn from Surya's myth are too few. Above, two such themes related to Surya were identified and described, namely Yajnyavalkya's learning the *Yajurveda* and Surya threatening Chhaya. These representations are unique in Indian art.

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List of illustrations



Fig. 8.1



Fig. 8.2



Fig. 8.3



Fig. 8.4

Chapter -9

THE BUDDHIST NARRATIVES

After the Satavahana period the importance of Buddhism in Karnataka seems to have declined considerably. During early Kadambas, not even a handfull of evidence is forthcoming in respect Buddhism in this state. The Rajaghatta excavations however seem to indicate that as late as the 5th Century a few pockets of Buddhism prevailed. Under the Chalukyas of Badami the situation is still more disappointing. Fortunately, there are traces of Buddhist activity both in Badami and Aihole. In a natural cave between the Cave II and Cave III (Vaishnava) there is a bas relief of Bodhisattva Padmapani along with the *astabhayas*. But these are extremely damaged. Half way up the Meguti hill at Aihole, there is a storied structure facing north which is identified as a Buddhist *chaitya* cum *vihara*[1] The Buddhist affinity of this structure is established not only by the sanctum images of Buddha and depictions of *Dure-nidanas* and *Avidure-nidanas* (episodes connected with life of Buddha) (episodes connected with previous births of Buddha) in the door frames, but also by a two line inscription referring to a Buddhist monk named Mahendra who was the disciple of Anandasthavira.[2] In this chapter we will consider the Buddhist themes appearing as narratives in the Aihole *chaitya* cum *vihara*.

Selected Avidure-nidanas

Mahabhinishkramana of Gautama Buddha

At dead of night Gautama left Kapilavastu on his horse *Kanthaka*, accompanied by Chhandaka to obtain enlightenment. After crossing the river

Anoma, he sent Chhandaka back along with the horse. This theme has been dealt with in considerable detail in the *Buddhacharita* of Asvaghosa it is explained that while the horse Kanthaka moved its hoofs were supported by the *Devas* in order not to make sound. Similarly when Goutama asked Chhandaka and Kanthaka to return, both were filled with grief and were reluctant to go back. Similarly when Gautama asked Chhandaka and Kanthaka to return, both were filled with grief and were reluctant to go back.[3]

Devadatta attacking on Buddha

Devadatta, the cousin of Buddha grew envious day by day with the popularity of Buddha. Accordingly, he wanted to do away with the life of Buddha and was waiting for an opportunity. Once Buddha was resting Devadatta attempted on his life by throwing rocks at him (Fig. 9.4). But nothing happened to Buddha. Devadatta fled the place.[4]

Nalagiri Episode

Devadatta had a deal with a elephant keeper to inebbriate an elephant called Nalagiri by feeding it with sixteen pots of fiery liquor (Fig. 9.5) and enraging it with spikes to attack on Buddha when he moved about harming the people in the street of Rajagriha (Fig. 9.6). But when the elephant approached Buddha, it kneeled down before him in supplication Buddha platted and cajoled it and compassion[5] (Fig. 9.7).

Dure-nidanas

Aramadusa Jataka

There was a gardener looking after the garden which belonged to a king. The gardener was feeding water to the plants daily. Once a big fair was held in the town. The gardener intended to go to the fair when a monkey asured him that it would perform watering duty with his friends while he is away. The gardener was happy and went to town. Then monkey called his friends and told them that the gardener had gone out to attend the fair. He would come in the evening. By that time we have to water all the plants. Then all the monkeys

brought mugs and started to fill water. One of the monkeys wanted to know how much water was to be put to each plant. Then the monkey leader told all the monkeys to pluck each plant and see to what depth the root has gone and put water according to the size of the root (Fig. 9.8). All the monkeys followed the suggestion. By the evening all the plants in the garden were lying unearthed on the ground.[6]

Chulla Hamsa Jataka

This is a story connected with geese whose king was named Dhatarattha. His commander in chief was Sumukha. One day some golden geese having browsed abundantly near the lake Manusiya came to Chitrakuta mountain. They informed Dhatarattha about the abundance of food near lake Manasiya. The king warned about the impending danger to his flock. But they were interested in going to Manasiya lake. Therefore the king himself went to the place along with his flock and was caught in a net laid by a flower. But in spite of his sufferings, he would not cry aloud because his folk were browsing to feed to their satisfaction. Once they were satisfied he made his flock alert. Together with the commander Sumukha the birds flew away to Chitrakuta. But Sumukha having found his king was not in the flock, returned to the spot and attempted to release the king at the cost of his own life. However the king attempts to test Sumukha through a dialogue. Meanwhile the fowler heard the dialogue and full of compassion, he protected and praised the Bodhisattva.[7]

Surapana Jataka

When Brahmadatta was ruling Varanasi, the Bodhisatva was born in Brahmin family. When he grew up, he renounced worldly pleasures and left for the Himalayas. He attained higher knowledge and five hundred pupils were getting spiritual lessons under him. One day they expressed their desire to visit Varanasi during rainy season. The Bodhisatva permitted them to go. When they were in Varanasi, they were treated greatly by the ruler. But soon they lost their austerity. They enjoyed the best drink offered by the king and in the drunken mood, they danced and sang only to realize their mistakes in the morning. They

immediately ran back to the master in the Himalayas. Rebuking the ascetics Bodhisatva told that it happened to those who do not live under a master's care, and told them not repeat the mistake.

Sculptural Representations

Buddhist Chaityalaya-cum-Vihara, Aihole (Fig. 9.1)

This is a storeyed structure. In the ground storey, it consists of a pillared verandah, an inner oblong vestibule and three cells arranged in a line parallel to the vestibule. The upper storey consists only of a verandah and a central cell partially cut into the rock. The stories connected with the *Jatakas* and the Buddha are found on the door frames of the vestibule and the central sanctum. *Binjadi-Ovaja* was craftsman of this monument.[8]

Mahabhinishkramana of Gautama Buddha (Fig. 9.2)

The *garbhagriha* door frame of the Buddhist *Vihara* depicts two episodes of the great departure of Buddha. In the first Buddha is seated on a horse. *Chhatri* is shown over his head. The movement in the horse is skillfully rendered by its raised right leg, suggesting that the horse is coming out of the palace.

The related second panel (Fig. 9.3) shows horse without anybody mounted on it. The horse stands in a grieved posture, not ready to move.

Devadatta attacking on Buddha (Fig.9.4)

The leftside doorway of the Buddhist *Vihara* depicts Devadatta's attack on Buddha. Buddha is reclining below a tree. Devadatta is throwing a rock at Buddha.

Nalagiri Episode (Fig. 9.5)

The episode is depicted in two panels. In the lower panel elephant Nalagiri is rushing towards the people disturbing the people in the streets of city of Rajagriha.

In the upper panel the elephant is kneeling down (Fig. 9.7). It suggests the elephant's surrender to Buddha. Buddha is treating the elephant with compassion. Behind him two monks stand and watch the incident in astonishment.

Aramadusajataka (Fig.9.8)

The panel represents the episode from the *Aramadusajataka*. A monkey is trying to lift up a tree to know the size of its root.

Chulla-Hamsa Jataka (Fig. 9.9)

The panel depicts two *hamsa* birds one above other separated by compartment. Infront of these a person is seated with his hands in *anajali-mudra*. The two *hamsa* birds seem to be bird-king Dahatarattha and his commander Sumukha. The person who is saluting them is apparently the fowler attentively hearing to their dialogue on account of which the fowler's mind is filled with compassion.

Probably Surapanajataka (Fig. 9.10)

The story is depicted in two panels. In the lower panel the followers of Bodhisatva are receiving a pot containing wine from king (?).

In the upper panel two men are holding a bowl in their hands probably suggesting the followers of Bodhisatva. The small figure above is probably Bodhisatva. It seems that the followers of Bodhisatva are confessing their sin before him.

Observations Depicted on Buddhist Narratives

The narrative representations connected with the Buddhist *chaitya*-cum-*vihara* at Aihole are on the *sakhas* of the doorframes of the verandah and the sanctum cell. The door-frame comprises of thin bands or *sakhas*. It is in these *sakhas* that the narratives are noticed. Not surprisingly they are very small in size. The space available for the artist in such small panels was too limited to show the details. The relief is also not high. In view of this the identifications become difficult. Certainly the themes are numerous but only a few of them

can be identified with certainty. The descriptions of the themes in the previous paragraphs shows that the cave is essentially *Mahayanist* in affiliation.

In the case of *Nalagiri* episode and Gautama's *Abhinishkramana* the artist has choosen to use sequential compartment alisation of to the events in the episode. On the other hand, in the *Chulla-Hamsa Jataka* and *Aramadusaka Jataka* it is mono-scenic. All these narratives show good acquaintance of the artist with the Buddhist themes which may be the result of discourses of the Buddhist monks in the premises of the monument. One may add that the narratives also include what are probably *Asthabhayas*, Padmapani Bhodisattva etc. These need further examination for proper identification.

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List of illustrations





Fig. 9.1


Fig. 9.2


Fig. 9.3


Fig. 9.4


Fig. 9.5


Fig. 9.6


Fig. 9.7

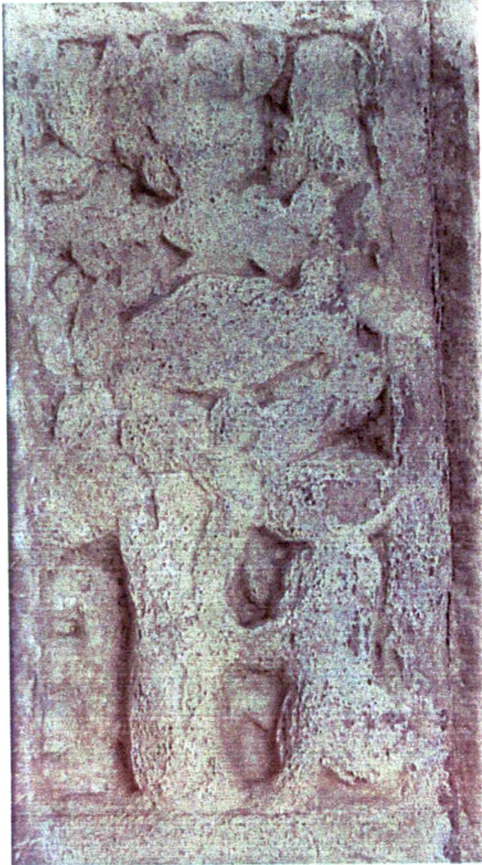


Fig. 9.8



Fig. 9.9

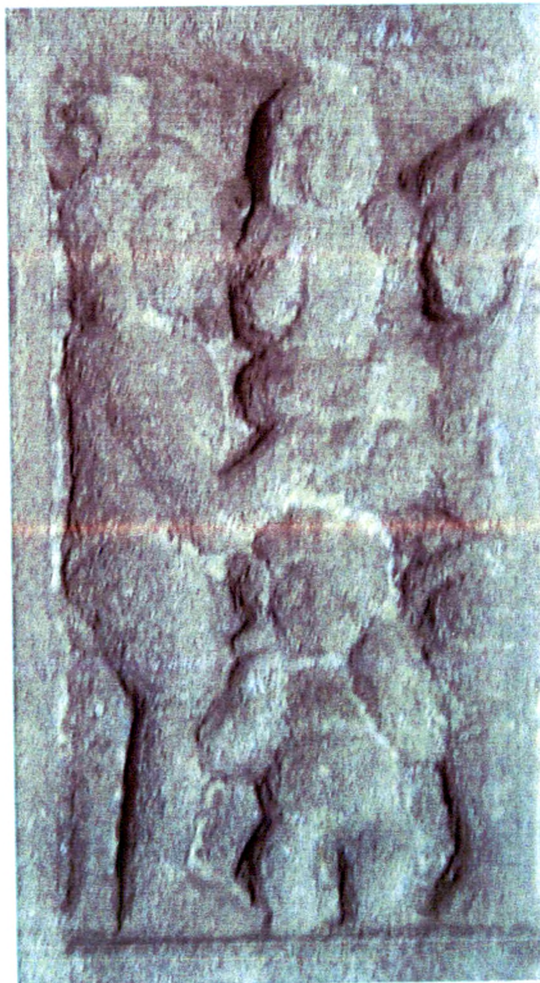


Fig. 9.10

Chapter – 10

THE JAINA THEMES

The principal Jaina shrines of the Chalukya period comprise two caves, one each in Badami and Aihole, and the Meguti structure temple at Aihole. So far as Jaina sculptural themes are concerned, it is in the two caves that narrative themes are found. There is considerable similarity in the presentation and placement of the theme. The most significant once are those depicting *kamathopasarga* of Parsvanatha and the penance of Bahubali. The narrative import of the sculptures is more than evident. In the sanctum proper the depiction of the seated Jina also seems to convey narration. In the case of the Aihole cave, there is a curious depiction of *kevala-jnana-kalyana* leading to the *samavasarana*. The present chapter focuses on the dimensions of these themes.

The story of Kamathopasarga

Kamatha was the enemy of Parsvanatha in his previous birth. In Parsva's life as *Tirthankara,* his enemy was born as sambara, While Parsva was performing his final penance for attaining *kevalajnana,* sambara who was born as a Jyotishadeva then started disturbing Parsva's penance. He created various obstacles by pouring incessant rain, throwing a mountain on Parsva (Fig.10.3) and many other troubles. But these *upasargas* were foiled by *Naga* king Dharanendra, who spread out his hoods over Parsva, and by his Naga queen Padmavati, who held the umbrella over him. Thus, all the evil intents of Sambara were dissolved. Then he surrendered to Parsva (Fig.10.3) who later attained *Kevala-jnana.*[1]

The Story of Bahubali

After the death of Rhsabha, Bharata began to subdue the various kingdoms and principalities (of Bharatavarsha). And by the power of the disc-weapon (*Cakra*) he subdued his 98 brothers. Except Bahubali, all his brothers surrendered their domains and become recluses. A fierce duel took place between Bharata and Bahubali for trial of strength in which Bahubali emerged as the victor. At the final moment of his triumph, the reality of the futility of worldly possession dawned in Bahubali's mind and he consequently renounced the world for attaining omniscience and sought salvation from the cycle of existences. As an ascetic, he performed very rigorous austerities by standing in the *kayotsarga* posture (Fig.10.4) for a whole year and attained *kevala-jnana.*[2]

The Samavasarana

Samavasarana is the audience hall of the *Tirthankara's* first sermon. When the *tirthankara* attains *Kevalajnana,* gods celebrate the *Kevalajnana–kalyana. Samavasarana* demands creation of the audience hall, with provision for seating of various types of beings including animals, humans semi-gods, and gods. The centre is occupied by *gandhakuti,* a square *sarvatobhadra* structure with three-storeyed roof, in which a lion-throne (simhasana) is placed. On this throne the *Tirthankara,* radiant with *prabhamandala,* is seated, facing to east, under a *chaitya–vriksha* and *chhatra–traya,* the triple umbrella. *Yakshas* holding the *chauris* flank him. *Deva-dundubhis* play automatically, announcing the moment of sermon and flowers (*pushpavrusthi*) rain (Fig.10.5) The sermon itself would appear to be silent mental delivery, heard and comprehended by a every being in one's own language. This is the unique aspect of the first sermon conceived by *Jainas.*[3]

Sculptural Representations

Jaina Cave, Badami (Fig. 10.1)

The Jaina cave is the forth in the chalukya cave series at Badami. It consists of a *garbhagriha* and a *mukhamandapa*. The *mukhamandapa* has four

massive columns. The ceiling is decorated with flying Vidyadharas. The east and the west walls of the *mukhamandapa* depict the narrative of the penance of Bahubali and *Kamathopasarga*. The *garbhagriha* has a sculpture of Mahavira seated in *Samavasaranamandapa.*[4] This cave temple may be date C. 600 A.D.

Kamathopasarga of Parsvanatha (Fig. 10.3)

The panel represents Parsvanatha's victory over Kamatha.[5] Parsvanatha stands in *kayotsarga mudra*, Dharanendra shelters him with his five spread out hoods. To the right of the Parsvanatha, Padmavati holds up the *chhatri*. In the upper right corner, Kamatha or Sambara is seen throwing a rock hill at Parsvanatha. Kamatha is depicted again at the lower right corner in an attitude of praising the enlightened Parsvanatha.

Penance of Bahubali (Fig. 10.4)

The panel depicts the penance of Bahubali.[6] Bahubali stands in *kayotsarga mudra*. He is surrounded by ant hills and snakes. The *Madhavi* creepers surrounding his legs and his arms rise up in the sky. There are four women shown on his either side of whom two are *Vidyadhaas* busy in removing the creepers. The remaining two are seated and paying respects to him. The latter two cave identified by Annigeri as Bahubali's sisters, Brahmi and Sundari. But since they are in full attire, this identification cannot be accepted. They two are the *Vidyadharis.*

Samavasarana Mandapa (Fig. 10.5)

The panel in the *garbhagriha* of the Jaina Cave, Badami, represents the first sermon of the *Tirthankara.*[7] *Tirthankara* sits on *Simhasana*. His hands are in *dhyanamudra*. On his either side stand male *chouri-bearers*. *Tri-chhatri(triple-umbrella)* is shown over his head. *Tirthankara* is seated below the *chaitya* tree. The *Vidhyadhara mithunas* carry garland or flower pots above. On either side of the *Tirthankara* two pairs of hands are seen beating the drums. It suggests the *deva-dhundubhis* making the sound automatically.

Jaina Cave, Aihole (Fig. 10.2)

The Jaina cave at Aihole is the largest excavation. It has a long *mukhamandapa,* a large hall, and ablong *garbhagriha.* The hall has large *mandapas* on both sides. The *garbhagriha* has a sculpture of *Tirthankara.* The side *mandapa* of the hall separates itself from the hall by a pair of heavy pillars. It has an unfinished theme, apparently connected with Parsvanatha's *kevalajnana – kalyana.* On the left wall of the *mukhamandapa* Parsvanatha *Tirthankara* is depicted. On the other side of the wall the sculpture of Bahubali is seen in the *mukhamandapa.*[8]

Kamathopasarga of Parsvanatha (Fig. 10.7)

The left side of the *mukhamandapa* represents the theme of *kamathopasarga* of Parsvanatha.[9] He stands in *kayotsarga-mudra,* under the five-hooded serpent and an umbrella held by Padmavati. On the right side upper corner, there is a male figure hurling the rock at Parsvanatha, apparently Kamatha or Sambara throwing a rock hill at Parsvanatha. Kamatha is shown again in the lower corner on the same side. He is seated kneeling with his hands in *anjali-mudra* suggesting his defeat. This theme is presented synoptically by the technique of continuous narration technique.

Penance of Bahubali (Fig. 10.6)

The panel in the *Mukhamandapa* wall of the Jaina Cave at Aihole depicts the penance of Bahubali.[10] Bahubali stands in *Kayotsarga* attitude. His legs and arms are covered by *Madhavi creepers* which are being removed by *Vidyadharis* standing on either side. The creepers have grown so tall and knitted that certain *Vidhyadharas* are stuck in the branches, and are trying to make their way through.

Samavasarana Mandapa

The Panel in the *garbhagraha* of the Jaina cave at Aihole represents the first sermon of the *Thirthankara.*[11] The *Tirthankara* seems to be Mahavira who is seated in *ardhaparyankasana,* on a *simhasana.* Probably it suggests that

Tirthankara is delivering the silent sermon in *Samvasarana*. The *Tirthankara* is seated under a *trichhatra*. On his either side are seen male *chauri-bearers*.

Kevalajnana –Kalyana of Parsvanatha

This unfinished panel in the side *mandapa* of the Jaina cave, Aihole depicts the *kevalajnana–kalyana* of Parsvanatha.[12] On the left side of the *Tirthankara* the royal couple are seated. Probably it depicts Parsvanatha as a prince with his spouse. In the central part Parsvanatha is seated in *dhyanamudra*, apparently in the attitude of *kevala-jnana*. On his either side are Dharanendra and Padmavati. On the right side Indra is shown, rushing to the spot to perform the *Kalyana*.

Observations depicted on the Jaina themes

As observed in the descriptions given above, the Jaina themes which have found narrative representations in the early Chalukya context are few and far between. The *grabhagriha* in any Jaina Shrine symbolically stands for the *gandhakuti* part of the *Samavasarana mandapa*. It is in the centre of the *gandhakuti* that the *Jina* delivers his sermon. Interestingly in the Jaina cave at Aihole the Jina seated within the sanctum is almost in round relief, focusing this particular aspect. On the other hand the Jaina *Tirthankara* depicted in the Jaina cave at Badami is shown in high relief. In contrast to the depiction of Aihole the one in Badami emphasizes the narrative detail of the seven *pratiharyas* the *chaitya-vriksha*, the *tirchhatra*, the *simhasana*, the *pushpavrishti*, the *sveta-chamaras*, the *bhamandala* and the *Deva-dundhubhi*. They are all treated with considerable attention. Hence, in spite of its being a sanctum relief the Jina *Tirthankara* in the Badami cave stands out distinctly as a monoscenic commentary on the *Samavasarana* event.

The technique of continuous narration is well demonstrated by the representations of Parasvanatha's *Kamathopasarga* scenes in both the caves. In the case of Badami relief the Naga king Dharanendra is represented in zoomorphic form only, while his queen Padmavati holding the *Vajra-chhatra* is shown as a lady with Naga hood. Samvara or Kamatha occurs twice in the

same panel once hurling a mountain and for the second time supplicating himself before Parsvanatha. Hence two episodes of the *Kamathopasarga* get represented here. The first episode is that of the great penance of Parsvanatha, the lifting of his body by Dharanendra Naga to protect in from incessant rains, holding of *Vajrachatra* by Padmavati and the *upasarga* of hurling the mountain by Samvara. The second episode is that of the victory of Parsvanatha implied by submission of Samvara. In the case of the Aihole reliefs the same technique of continuous narration is used but Dharanendra is shown in human form with Naga hood also beside Padmavati.

The scene of Bahubali's penance in the cave at Badami seems to follow the continuous narration technique. Four *Vidyadharis* are depicted here, two engaged in removing the *Madhavi* creepers and remaining two expressing their respects to Bahubali. It appears that the latter two are identical with the former two, suggesting that the two *Vidyadharis* have first removed the Madhvi creepers and later saluting the great being. In the case of Aihole Bahubali relief the depiction is entirely mono-scenic. The Artist however has given attention to the details of what happened during the great penance of Bahubali. The Madhavi creepers supported on the limbs of Bahubali formed the huge net in the sky obstructing the path of the *Vidyadharas.* Infact in this particular relief emphasis is on this aspect. It is suggested by *Vidyadhara*s who are trying to make their way to the net. Conceptually and four the point of view of imagination the Aihole relief appears superior.

The depiction of narrative connected with *Samavasarana-kalyana* of Parsvanatha, though unfinished, is unique in early Jaina art. Here the early life and enjoyment of *Parsva,* the moment of *Samavasarana kalyana,* the rushing of Indra and his associates to the spot for performing the ceremony are all uniquely represented.

An important aspect of Jaina episodes in the Chalukyan cave sculpture is the pairing of Bahubali and Parsvanatha themes. These seem to have some connection with Jaina psychology in the sense that both have one thing

common about them namely, the snake. In the case of Parsvanatha, Dharanendra *Yaksha* himself is a snake king. In the case of Bahubali the ant hills around his feet and snakes are emerging out of them relate him to the snakes. Since snakes and ant hills have played a significant role in the minds of Indian folk as connected with fertility, it is possible that both Parsavanatha and Bahubali acquired prominent place in sculptural depiction. So far as the pairing of these is concerned, one will notice them repeated at Hallur in Bagalkot district and Humcha in Shimoga district.

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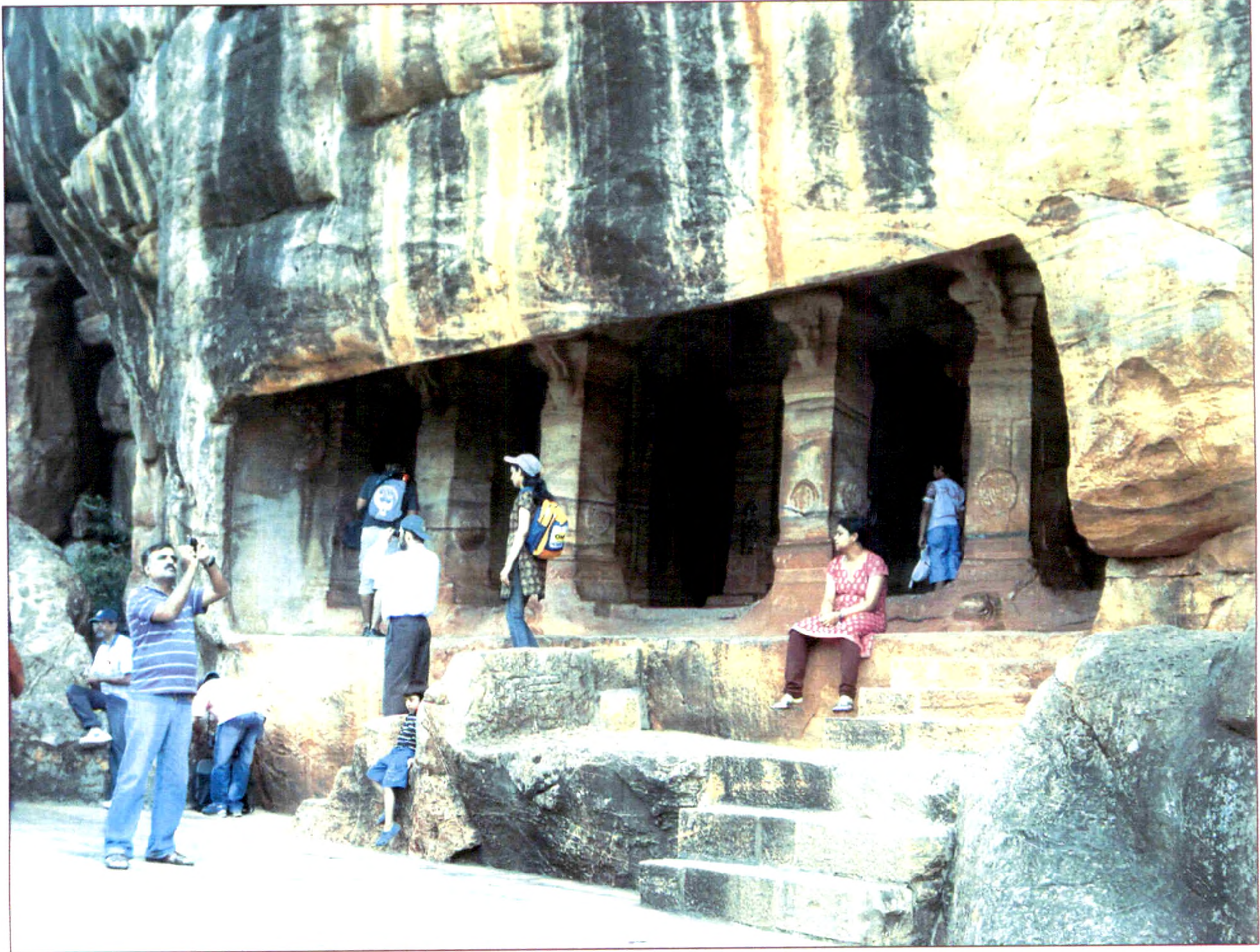


Fig. 10.1

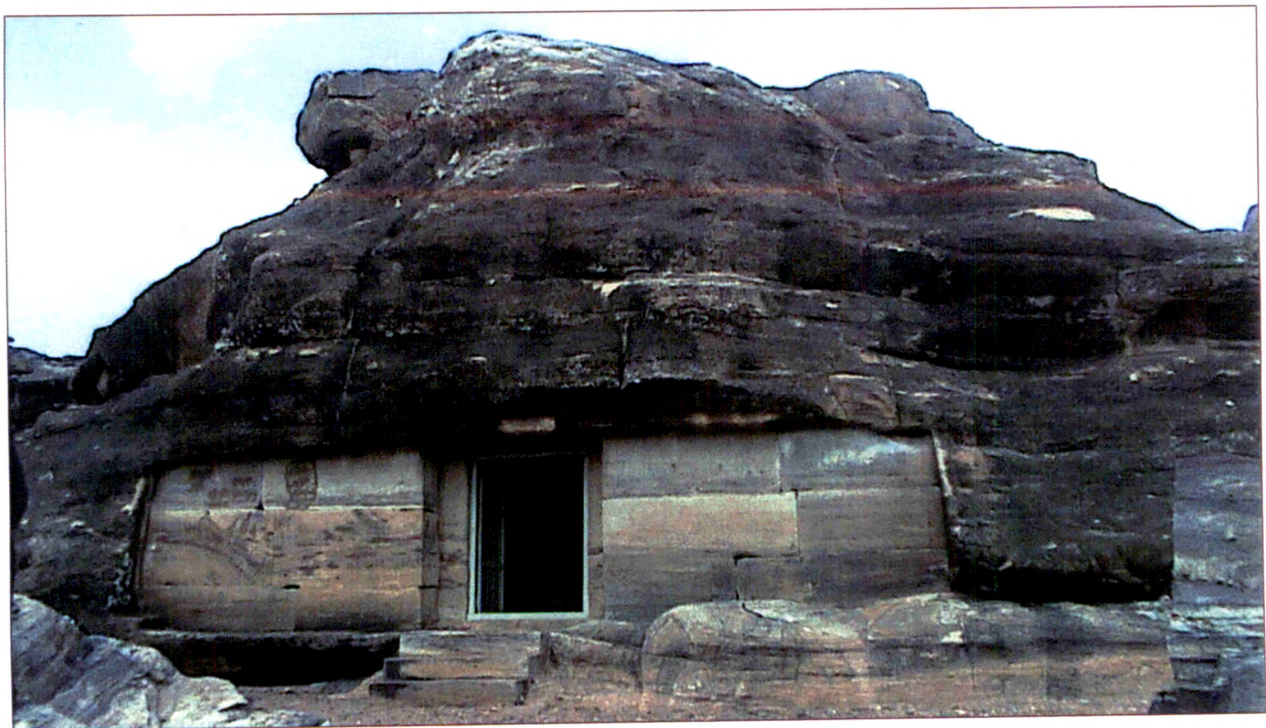


Fig. 10.2



Fig. 10.3



Fig. 10.4

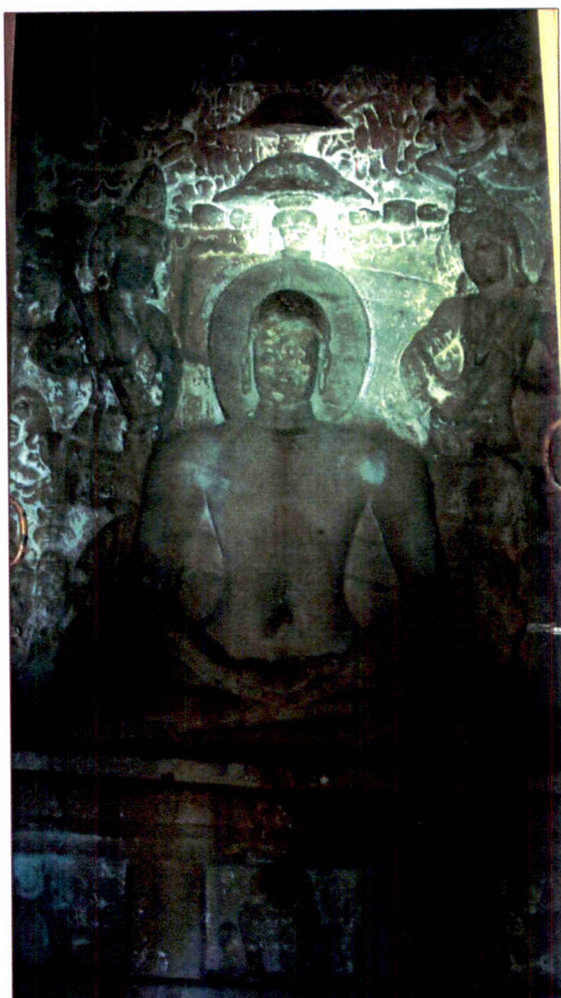


Fig. 10.5



Fig. 10.6



Fig. 10.7

Chapter – 11

THE PANCHATANTRA AND OTHER STORIES

Numerous fables of folk origin, particularly connected with ethics and morals, have been current in India from times immemorial. In course of time these orally transmitted stories come to be collected and presented as books containing ethical and moral stories. *Brihatkatha* of Gunadhya, the *Panchatantra* of Vasubhaga and Vishnusharma, *Samaraichcha Kaha* of Haribhadra Suri, *Katha-Sarit-Sagara* of Somadeva etc., are instances of such works. Basically these are non-sectarian. Many a times they involve animals, birds etc. appearing as characters in the stories. It is interesting to note that the earliest representations of such secular stories, particularly based on the *Panchatantra* of Vasubhaga are found on the monuments of the latter half of the Chalukya period. Even Sanskrit verses are coated from that work expressing the synoptic implication of the stories. In the present chapter we will consider the stories from the *Panchatantra* and other sources as depicted in the early Chalukya context.

The stories in *Panchatantra* are classified under five chapters, namely *Mitrabhedaprakarana, Mitrasampratiprakarana. Kakolukiyaprakarana, Labdhapranasaprakarana,* and *Aparikshitakarakaprakarana.* The stories depicted in the sculptures are as follows:

Mitrabheda Prakarana

It covers the stories of 'the wedge pulling monkey', 'the Heron and the crab', 'the plover who fought the ocean' and 'the Geese and the tortoise.'

The Wedge – Pulling Monkey

The story of the wedge pulling monkey is narrated in the Vishnusarma's *Panchatantra*, Durgasimha's *Panchatantra*, Tamil *Tantropakhyana* and Somadeva's *Katha-sarit-sagara.*

Vishnusarma's Panchatantra

The son of a rich merchant orders a temple to be built in a forest. One day, when the workers had gone to the city for lunch, a band of monkeys came there. A carpenter who had begun to split a big wooden log had thrust a wedge into the cleft at the top. One monkey saw the wedge stuck in an odd place, sat upon the log, and started pulling the wedge seizing it with both the hands, while its private parts entered the cleft (Fig.11.4). When the wedge was removed its private parts were jammed in the cleft and the monkey died.[1]

Durgasimha's Panchatantra

A king who wanted to build a tower, sent the workmen to fell some trees in the forest and bring them. A group of monkeys came to that place. One of them which was annoyed at the felling of the fruit trees went to a log that was half split and pulled out the wedge which was inserted into the slot. The two split portions of the log came together and pressed the legs, which were placed in the gap. Unable to come out, the monkey died due to pain.[2]

Tamil Tantropakhyana

In the city of Singvishu, a king wanted to build a tower. Workmen were sent to the forest to fell some trees and bring the wood. An ape came there and pulled off the wedge that had been inserted in a log. The two halves of the log then came together and enclosed upon the ape's legs that had been placed in the inter slice. The ape was unable to extricate them and died screaming with pain.[3]

The Katha-Sarit-Sagara

In a certain town, a merchant had begun to build a temple, and had accumulated much timber. The workmen thereafter seeing through the upper half of a plank, placed a wedge in it, and leaving it thus suspended, went home.

That time a monkey came there and sat on the plank, the parts of which were separated by the wedge. And he sat in the gap between the two parts and in sheer mischief pulled out the wedge. Then he fell with the plank, the wedge of which had been pulled out, and was killed, having his limbs crushed by the falling plank.[4]

The Plover who Fought the Ocean (The story of Tittibha)

The story of strand birds and sea is narrated in the *Panchatantra* of the Vishnusarma and Durgasimha, Sanskrit *Tantropakhyana*, Tamil *Tantropakhyana, Tantri* and *Tantai.*

Vishnusharma's Panchatantra

On the shores of a sea once lived a plover and his wife. In course of time the lady plover became pregnant and was ready to lay her eggs. She asked her husband to find a suitable spot where she might lay eggs. The plover replied that the place where they lived had been inherited from their ancestors and she could lay her eggs there itself. But the lady plover did not agree and sent her husband to search for another place. The plover answered that the ocean knew his strength and would not show such enmity because it would be like a simple witted man defeating the fire and entering it. The wife laughed at it and asked how he could fail to appreciate his own strength and weakness. The plover advised the wife not to feel anxious since no one could humiliate them.

The sea thought that it was an insult to him and so swept of the eggs by his waves. The strand birds were aggrieved and so they went to the Assembly of the birds and presented their case. The same case was referred to Garuda and then in turn by Garuda to Vishnu. God Vishnu came in person to the sea and restored the eggs to the strand birds[5] (Fig.11.5).

Durgasimha's Panchatantra

A few differences are found in the Durgasimha's panchatantra. The names of the plover fair birds are 'Candaparakarama' and 'Madhuralape'. Garuda in the company of all the birds goes to Lord Vishnu and then there are

about fourteen stanzas in praise of Lord Vishnu. Such stanzas are not found in any other version of the *Panchatantra.*[6]

Durgasimha narrates that – Vishnu called Varuna and told him to bring back the eggs carried away by the ocean. Varuna obeyed him and returned the eggs.

In the Sanskrit *Tantropakhyana,* the names of the strand birds are Uttanapada and Priyamvada. In the Tamil *Tantropakhyana.* they are 'Siccalikan Uttirapada' and 'Piradavati.' In *Tantri* they are Suparnapada and Priyambada.

The Katha-Sarit-Sagara

There lived a certain cock *tittibha* on the shore of the sea with his hen. When the hen was about to lay eggs she expressed her desired to the cock to go away from that place, for she feared that the sea may carry her eggs off with its waves. The cock bird replied that the sea could not contend with him. On hearing that, the hen insisted that there was no comparison of strength between the cock and the sea and that people must follow good advise, otherwise they would be ruined. The cock announced that he would not go away through fear of the sea. The sea overheard his boastful speech. After some days, the hen bird laid the eggs, and the sea carried off the eggs with his waves. Then the hen bird started mourning. Thereupon the *tittibha* called together all the birds and mentioned the insult he had received and went with them and called on the lord Garuda for protection. Garuda was angry and appealed to Vishnu who dried up the sea with the weapon of fire and made it restore the eggs.[7]

The Geese and the Tortoise

The story of the Geese and the Tortoise is narrated in the *Panchatantra* of Vishnusarma and Durgasimha, Tamil *Tantropakhyana,* Sanskrit *Tantropakhyana, Tantai* and *Tantrai.*

Vishnusarma's Panchatantra

In a lake lived a tortoise named Kambugriva. It had two geese named Sataka and Vitataas as its friends. Due to famine the lake began to dry. So the two geese thought of flying to another lake. They informed their departure to the tortoise. There upon the tortoise requested them to rescue it from the jaws of death. The two Geese brought a stick and requested the tortoise to take hold of the stick in the middle of its teeth. The two geese, holding the two ends in their bills, began their flight. But the geese advised it to take a vow of silence or else it would lose hold on the stick and would fall to the ground from a great height. The tortoise promised to keep silence. When the geese were thus carrying the tortoise painfully over a neighboring city, the people looked at the flying and the hanging tortoise and started criticizing. The tortoise opened its mouth to know as to what the people were talking about. The very movement it lost its grip over the stick and fell to the ground and died.[8]

Durgasimha's Panchatantra

The story narrated by Durgasimha is similar to that narrated by Vishnusharma. It is said that the tortoise which took journey over many cities, villages and the people and at last he fell down in the city of 'Alakapura'. The name of the city is not given in any other version of the *Panchatantra.* Durgasimha states that hunters killed the tortoise. He mentions the tortoise's name as *Vachala.*[9]

In the Tamil Tantropakhyana

The names of the swans and the tortoise are not given, but the name of the jackal is given as '*Parikshaka*'. The name of the lake where they were to go was 'Manasankisi'.[10]

In Tantri

The names of the swans are *Chakranga* and *Chakrangi*. There are two tortoises named Durbuddhi and Kacchapa. Similarly there are two Jackles

named Noham and Babyan. The former lake is 'Kumudvati' and the name of the lake where they had to go is *'Manasa sara'* in the Himalaya.[11]

The Katha-Sarit-Sagara

Once there lived in a lake a tortoise, named 'Kambugriva' with two swans as his friends- 'Vikata' and 'Sankata'. The lake dried owing to drought and the swans wanted to go to another lake. Thereupon the tortoise requested them to take him too. Then the swans told him to grip a stick in his teeth held by them and warned the tortoise not to open the mouth while traveling through the air, lest he fell and be killed. The tortoise agreed and took the stick in his teeth, and the swans flew up into the air, holding the two ends of it. When they came near the lake some men saw this and started chattering. The tortoise, curious to know what was happening, opened his mouth and fell down to the earth and was killed by the people.[12]

In the Buddhist Jataka

The story of the tortoise finds its place in Buddhist *Jataka* tales. There was an arrogant talkative king in Banares. The Bodhisatva being his spiritual adviser wanted to teach him a lesson. During this the tortoise and wild ducks story happened. The tortoise after breaking the silence falls in the courtyard of the King. The King went there with Bodhisatva who explained him the causes of the tragic death of the tortoise. The King thought it was a lesson for him since he was the most talkative and arrogant enough. He reprimanded himself and mended his manners.[13]

Kakolukiya Prakarana : It covers the story of Narayanabhatta.

The Story of Narayanabhatta

Durgasimha narrates the story of Narayanabhatta which is as follows :

Narayanabhatta lived in a Agrahara named Nambinarayana. With the intention of bathing in the river Ganga and making gifts in Kurukshetra, he filled a bamboo staff with pure gold so that others cannot see it and on one midnight left his house. Dhurtasikhamani, who was a rogue, saw him and suspecting that he might posses some gold or money, enquired him of his

destination. Narayanabhatta told him that he was going to bathe in the river Ganga. Dhurtasikhamani told him that he too would go with him. Both of them went to the city of Champanagara. They went to the house of a Brahman to rest. While sitting in home they saw the wife of the Brahmana covering her eyes with a piece of cloth and breast feeding her son. They enquired about the Brahmana why she was doing so. The Brahmana told them that she was a devoted wife who would not see the face of any other man. Since the child was a male she would not see its face also. That was why she had covered her eyes. Then the Brahmana went to the king's palace and did not return early. His wife who was pretending to be faithful, indulged in erotic activities with the servant who was taking care of cows in her own house. Narayanabhatta was surprised and left that house the next day and continued his journey.

On his journey he reached the river Narmada and bathed there. Then Dhurtasikhamani who was with him became hungry and he asked Naranabhatta to beg alms. Dhurtasikhamani asked Narayanabhatta how he could go to that village where there were dogs. Narayanabhatta believed that wicked man and gave him his staff filled with gold, asking him to bring it back safely. Dhurtasikhamani was happy because his desire of stealing gold was fulfilled, and took to heals with the staff. Narayanabhatta waited for him throughout the night but in vain. He then proceeded on journey.

On his journey Narayanabhatta reached a lake in a thick forest. On its bank he saw a large heron giving a religious discourse to several birds, fish and other water creatures. When the heron completed its discourse, he asked the audience to disperse saying that it would observe its vow. The water creatures started going one after the other. Narayanabhatta saw the heron eating one by one the fish which had remained behind.

Then Narayanabhatta reached the city of Ujjain. In a garden on the outskirts of the city he saw two thieves in the guise of *ascetics.* There the deceitful ascetic dropped the box containing gold as also the implements used before. Narayanabhatta wore the garb of an ascetic and stood in penance. The

watchmen come to the garden and asked the thief who was in the garb of an ascetic whether he had seen any man coming there. Then he pointed towards Narayanabhatta. The watchmen came to Narayanabhatta, saw before him the box containing gold as also the implements used for house breaking, arrested him and brought him before the king. The king believed that Narayanabhatta was a thief and issued orders of punishment.[14] The Narayanabhatta said;

Balachumbitanari cha trinachoracha Brahmanah
Dharmam karoti sakunih tapaso nasti samsayah[15]

There is no doubt in the blindfolded breast-feeding woman, the Brahmana who stole a piece of grass, the heron giving religious discourse and the ascetic.

The king asked him what he meant by that. Then the Narayanabhatta narrated the incidents of the blindfolded lady breast feeding her baby, of Dhurtasikhamani who did not steal a piece of grass but took away the staff containing gold, of the heron giving religious discourse and eating the fish which attended it and of the thief who was in the garb of an ascetic. The king searched the cave of that thief and found several articles stolen from the town. He punished the thief and rewarded Narayanabhatta with great wealth.

Labdha Pranasa Prakarana **:** It covers the story of the Ape and Crocodile.

The Story of Ape and Crocodile

The story of Ape and Crocodile is narrated in Vishnusharma's and Durgasimha's *Panchatantra, Tantri.*

Vishnusharma's Panchatantra

Vishnusharma's version of this story differs from that of Durgasimha in the following aspects. It does not mention the name of the Nagada Kingdom, Krishnavardana, Kakudbaly and 'Sukathe' the wife of the crocodile. It mentions the ape's name as Valivadana and crocodile's as 'Krsaka'. The she-ape is mentioned only in the Durgasimha's Panchatantra. It does not mention the sexual desire for the beautiful she-apes in the island at mid-sea and the old

becoming young after eating the sweet fruits of the island. The name of the fruit tree is given as *Eugenia Jambolana Lam.* The crocodile tells the ape vividly about the hospitality of his wife and that she is anxious to see him and welcome him. Hence in these versions of Vishnusharma, the object of inviting the ape is different.[16]

Durgasimha's Panchatantra

This is the frame story of the fourth *'Tantra'* called *'Vachana Prakarana'* in Durgasimha's *Panchatantra.* The story runs as follows:

In a beautiful forest in the kingdom of Nagadha, there once lived an ape called 'Krishnavadana' on the sea-shore which was full of fruits. Once just for fun, Krisnavadana threw down in the water, the fruits of that tree.

A crocodile named 'Krarkacha' who was moving in the sea ate those fruits and was happy. He developed friendship with the ape and thus spent much of his friendship with him only. 'Sukatha', the wife of the Krakacha, was much worried as her husband almost forgot his home. One day she told her husband that she had a longing for eating the monkey and so insisted on having the heart of the ape.

Krakacha went to 'Krishnavadana' and said "Friend, I am just thinking of how to repay your debt. There is a very beautiful island in the midst of the sea. There are a few pair of apes in that island whom I know very well. They are tired of living without a mate, and I have told them that I would bring you there. Not only this, many kinds of sweet fruits are there. I desire to take you there instantly". On hearing this Krishnavadana was ready to go with crocodile.

When the ape enquired about the island, as they were in the mid-sea, the crocodile told the fact. Krishnavadana said that he was happy to help her but his heart was on the branch of the tree. Thus he persuaded the crocodile to return to the tree. When they reached the seashore, Krishnavadana jumped up and climbed the tree. He never returned to the crocodile even though Krakacha

spoke of so many attractive things. Thus the ape saved the life by duping the crocodile.[17]

In Tantai

A crocodile lived with his wife in a river. He developed friendship with an ape who lived on a fruit tree on the bank of the river. Once crocodile gave to his pregnant wife, the fruits received from the monkey. The wife was so pleased by eating those fruits and desired to eat the heart of the ape. To satisfy her longing, the crocodile devised a plan. He went to the ape and proposed to carry him on his back to the sea. In the mid-route however, the crocodile disclosed the object of the journey. Then the ape realizing the calamity thought of a plan and replied that they should go to the starting point, as his heart was suspended to the branch of the tree as it is invariably done by all the apes.

The crocodile agreed and arrived at the place. The ape showed the suspended pockets and told that unfortunately they could not be detached. The ape advised the crocodile to climb up to take them with the co-operation of other crocodiles. The crocodiles were tied by their necks and hauled up and they died.[18]

Labdha Pranasa Prakarana : It covers the story of the Loyal mangoose.

The Loyal Mangoose

The story of the loyal mangoose is narrated in the *Panchatantra* of Vishnusharma and Durgasimha and Sanskrit *Tantropakhyana.*

Vishnusharma's Panchatantra

In a certain town lived a Brahmana. His wife gave birth to a son. On the same day a mangoose also gave birth to a baby. One day she laid her son in the cradle, asked her husband to take care of the child and went out with a water pot for bringing water. Then the Brahmana also went out for begging alms. Then a black snake crawled out through a hole. Seeing it the mangoose fell upon the serpent, fought with it and tore it into pieces. When the mother returned she saw mongoose's bloody mouth.Imagining that the mangoose

might have killed her child, she threw that water pot on the mangoose in a fit of anger. As a consequence, the mangoose died instantly. She then realized her mistake and started feeling sorry for having killed the mangoose which had saved her son's life. Then the Brahmana returned. She told him that without doing what had been told to him and by going out with greed, he had committed the sin of killing son of mangoose.[19]

Durgasimha's Panchatantra

The narration of this story is similar to the previous story with some variations. Here the Brahmana came to know that the king was making donations. He tied the mangoose with a long rope near the baby's cradle and went to the king to receive the donation. When he returned, he saw the mangoose mouth smeared with blood and smashed its head thinking that it had killed his son. In haste, he went inside and saw the child sleeping happily in the cradle and the dead serpent lying in several pieces, below. Then realizing his fault, he returned to the mangoose, and sprinkled water to save it but in vain.[20]

Sanskrit Tantropakhyana

The reason for the wife of the Brahmana going out of the house is not specified. A merchant took the Brahmana with him to his house to receive his blessings. The mongoose waited on the threshold after killing the snake. A crow had brought the flesh and the bone of a jackal and was sitting on a pillar near the door. The flesh and the bone fell near the mongoose. When the wife of the Brahmana returned, seeing the flesh and bone, she thought that the mongoose had killed the child and so she killed the mangoose.[21]

The Bharanda Birds

Vishnusharma narrates the story of the Bharanda birds. In a lake lived Bharanda birds with a single belly and two necks. One day, while wandering on the seashore one of its faces found a fruit, which was as sweet as nectar. It started thinking whether that fruit was grown in the *Parijata* tree or *Kalpavriksha*, or else, it had fallen because of indistinct fortune. While it was

saying thus, the other face asked for a portion of the fruit for itself so that it could taste it. The first face laughed at it and said that since they had a common belly, a common satisfaction, why should it eat separately. Then it gave the remaining portion saying that the second face might enjoy it. The first face spent the day happily by embracing and kissing after eating the fruit. But, the second face was distressed from that day.

The next day, the second face found a poisonous fruit. It told the first face that it had found a poisonous fruit and that it would eat it because it was insulted by the latter. Then the first face warned it not to do so because both of them would die if it ate the poisonous fruit. When it was saying this the second face felt insulted and ate the fruit. The Bharanda bird died.[22]

The Heron and the Crab

The story of Heron and the Crab is narrated in the *Panchatantra* of Vishnusarma and Durgasimha as also in the *Tamil Tantropakhyana.*

Vishnusarma's Panchatantra

An old heron lived on the bank of a pond. Once it thought of an easy way of catching fish for his food. Then it started to find some solution and it stopped the eating of fish even within its reach. A crab, living among the fish, asked the heron the reason for neglecting its meal. While heron replied that a number of fishermen passing near the pond saying that they would cast net in that pond the next day or the day after, that this would destroy fish and drop the heron's food supply, and that this was the reason why it was indifferent to food that day. Hearing this the water dweller approached the heron and requested it to find out some way to save their lives.

Then heron told that it was a bird and it could not fight men. However, it referred to another bottomless pond to which it could transfer them. The fish were very happy. They gathered around the heron, each one requesting to transfer it first. Then the heron had brought the fish under its power as it could

eat them comfortably. It lifted some fish in its bill, flew a certain distance carrying them to a rock, and ate them.

One day the crab, worried by the fear of death requested the heron to save it too from the jaws of death. The heron was tired of eating fish and it wanted to taste the crab. It picked up the crab and flew in the air. The crab realizing that the heron avoided water and was planning to land on a rock, asked where the pond without bottom was. The heron laughed and told that all the water dwellers were laid at rest on the rock and it was now the crab's turn to lie at rest.

Then the crab looked down and saw heaps of fish skeletons, and realized that the heron had eaten those fish and thought of an appropriate course of action. Before the heron dropped it on the rock, it caught the heron's neck with its claws. The heron tried to escape, but its head was cut off by the crab's strong grip. The crab returned to the pond and narrated the story to other water – dwellers.[23]

Durgasimha's Panchatantra

In Durgasimha's *Panchatantra*, the reason given by the heron is different. It told at there would be drought for twelve years. This is the reason why it was not eating any fish. There is the mention of three years drought in the Tamil *Tantropakhyana.*[24]

Sculptural Representations

The Wedge-pulling Monkey

Galaganatha Temple, Pattadakal (Fig. 11.1)

The southern *Tulapitha* of the Galaganatha temple at Pattadkal depicts the story of wedge pulling monkey[25] (Fig. 11.3).

In this panel one end of the wooden log is kept on a support and the other rests on the ground. The wedge is fixed at the top end of the log. The monkey is sitting on the log spreading its legs on either side. Its tail is hanging

down. It is holding the wedge with both the hands. Here it has almost pulled out the wedge. The top of the wedge is away from the log and is very near the monkey's face.

Mallikarjuna temple, Pattadakal (Fig. 11.2)

On a pillar in the *gudhamandpa* of Mallikarjuna Temple the story of wedge pulling monkey is depicted[26] (Fig. 11.4). It is in semi-circular frame. It shows a log of wooden kept in a slanting position on a support. The wedge, fixed into the cleft near the top, is being pulled out by the monkey seated on the log. Its lifted up tail partly rests on the log. The private parts of the monkey seem to be in the left.

The intention of the artist probably is to suggest that having removed the wedge the monkey had its private parts caught in the cleft and subsequently died.

Tittibha Prakarana

Virupaksha Temple, Pattadakal (Fig. 11.5)

On a pillar (No. 5) in the *gudhamandapa* of the Virupaksha temple at Pattadkal depicts the story of *Tittibha* is depicted.[27]

This panel depicts two scenes. It proceeds from the right to left. At the extreme right, the panel shows the meeting of birds, headed by Garuda and Vishnu. Vishnu is sitting on the floor with four hands. In front of Vishnu is Garuda paying respects to Vishnu. Behind him five birds are shown.

The second scene is depicted at the extreme left of the panel. Here Garuda holding *'Chakra'* is threatening the ocean, and the ocean is returning the eggs. The ocean is shown in the form of waves. A couple emerging from it stands for the Ocean king and his wife. The Ocean king is holding eggs in the stretched out hands.

Mallikarjuna Temple, Pattadakal

On a pillar (No. 2) in the *gudhamandapa* of Mallikarjuna temple at Pattadakal the story of *Tittibha* is depicted[28] (Fig. 11.6).

The story is depicted in two panels. The upper panel depicts the birds and Garuda in the presence of Vishnu. At the extreme left Vishnu is seated in *padmasana*. He holds *charka* and *sankha* in the upper right and left hands respectively, his right hand rests on the thigh, while the lower left points towards Garuda to whom he is giving audience. Garuda sits before Vishnu with hands in *anjali-mudra* paying respects to Vishnu. Behind him are seen three birds facing one another.

The lower panel depicts Garuda holding *chakra* and threatening the ocean and the ocean returning the eggs. Garuda is pointing his left hand towards the ocean with *chakra* in his raised right hand in the act of discharging it. On the extreme right of the lower panel is the ocean in the form of waves. The Ocean king and his wife are emerging from the waves of the ocean. The ocean king is holding out the eggs with both hands. His wife is standing in *anjali-mudra* praying to Garuda. At the extreme left of the panel are shown there birds curiously watching the incident.

Remarks

In both the depictions sequential synoptic method is followed where in birds with their leader Garuda appealing to Vishnu and Garuda carrying *chakra* threatening the ocean from the two episodes. The carrying away of *tittibha* eggs by ocean becames insignificant for the artist so for as the narration is concerned. The only difference is whereas in one instance a single panel narration is done, in the second two panels and below the other are made use of.

The most interesting aspect of the depiction is the Garuda holding *chakra* threatening the Ocean to dry him up. In none of the Indian versions of

the story does this occur. It is only in the Javanese version of the *Panchatantra* that Garuda himself threatens the ocean on behalf of Vishnu.

The Storey of Geese and the Tortoise

Durga Temple, Aihole

On the Southern *devakoshtha* of the Durga Temple at Aihole depicts the story of Geese and Tortoise[29] (Fig. 11.7).

The story is depicted twice in the *Valabhi* part placed underneath the kapota. The first depicts the two geese with their heads turned towards centre and holding the fore legs of the tortoise in their bills.

In the second, the two geese turn their heads towards centre, holding a stick in their bills. The tortoise is hanging down from the centre of the stick (Fig. 11.8).

Svarga Brahma Temple, Alampur

On a pillar in the *gudhamandapa* of the Svargabhrama temple depicts the story of Geese and the Tortoise.[30]

The story is depicted in two panels (Fig. 11.9). In the first panel two geese facing each other hold a creeper in their legs. The tortoise hangs down from the creeper.

In the second panel two geese hold a stick in their beaks. The tortoise, seen in between them appears to hold the stick, but actually does not.

Remarks

The repetition of the same theme in two places possibly suggests their relation with each other. Perhaps the first one represents the geese making an earlier attempt to carry the tortoise in their legs. The second one follows the tradition recorded in literature in which tortoise bites the stick carried by the geese in their beaks. The first representation occurs only in this place and not repeated anywhere else.

The Story of Narayanabhatta

Svargabrahma Temple, Alampur

Tulaphita of the Svargabharama temple narrates the story of Narayanbhatta[31] (Fig. 11.10).

The episodes of the story are depicted on the blocks of *Tulapitha* from left to right along with label inscriptions.[32] The first block contains a lady breast-feeding her child. It carries an inscription reading *Balaschumbita narina.*[33] The second block depicts a Brahmana with umbrella and a man with a stick in his hand. The inscription above reads *Trinachorasha Brahmanah*. The third block depicts a heron on the bank of the lake twice. Another heron stands in water with raised head swallowing a fish. Below are two more fish in the lake. The inscription above reads *Dharmam karoti sakunih*[34] which means the heron is giving religious discourse. The last panel shows an ascetic tied with a rope hanging upside down. The inscription above reads *Kshapanako nasti samsayah* meaning that, 'no doubt he is a religious mendicant.' The story is that of Narayanabhatta, a Brahmin from Nambinarayana Agrahara, narrated in the *Panchatantra*.

Remarks :

The four scenes here depict the four experiences of Narayanabhatta in the course his journey to the river Ganga for taking a sacred bath. The depiction is suggestive in the sense that the artist confines himself to present only the experiences of Narayanabhatta instead of the narrative detail of the story. Interestingly the third block presents the example of the continuous narration in which the heron appears twice.

The Story of the Monkey and the Crocodile

Mallikarjuna Temple, Pattadakal

On a pillar (No. 7) in the *gudhamandapa* of the Mallikarjuna Temple the story of the monkey and the crocodile is represented[35] (Fig. 11.11).

The story is depicted within a half circle. There are three episodes. The first shows a monkey seated on a crocodile's back, moving towards a tree. The second depicts the monkey on the tree branch. It shows him as if he has Just jumped from crocodile's back. The third depicts a crocodile alone moving away from the tree.

Remarks

Artist has chosen the episodes almost after half the story. The crocodile has already revealed its evil intention and the wise monkey has told the crocodile that its heart is kept on the tree where he lived. Hence the crocodile is carrying back the monkey to the tree to fetch its heart. No sooner than the crocodile arives near the tree the crocodile jumps on to the tree branch. Now he has revealed the truth to the crocodile. The disappointed crocodile returns to its place.

The Story of the Loyal Mangoose

Mallikarjuna Temple, Pattadakal

On a Pillar (No.11) in the *gudhamandapa* of the Mallikarajuna temple the story of the loyal Mongoose is depicts[36] (Fig. 11.12).

The panel depicts four episodes. In the extreme left is a baby in a cradle. In the next is a mongoose attacking a snake. The snake with open hood, is cut into two. The third shows a Brahmana seated before fire. At the centre, a lady is hitting at the mongoose with a pestle. Below is a pedestalled mortar. In the last scene, at the centre, is the Brahmana holding the umbrella in the right hand and expressing shock at the sight by raising the left hand. The umbrella in his hand suggests that he has arrived from outside, probably after begging alms. The Brahmana in front of fire appears to be cremating the dead mongoose after remorse.

Remarks

In the known versions of the story either the Brahmana's wife kills the mongoose by throwing the water pot at it or the Brahmana himself kills the

mongoose. But in the sculptural representation it is invariably the lady killing the mongoose with the pestle. The incident of cremation of the mongoose depicted in this relief is novel as it does not figure in the known versions of the story.

The Story of Bharanda Birds

Galaganatha Temple, Pattadakal (Fig. 11.13)

The Southern *Tulapitha* of the Galaganatha temple at Pattadakal represents the story of Bharanda Birds. The bird with two faces is depicted on a square block. One face is bent towards the ground. It suggests the bird eating something. While the other is turned backward not being aware of what the first face is doing.

The Story of Heron and the Crab

Visvabrahma temple, Alampur

On the *tulaphitha* of the Visvabrahma temple is depicted the story of Heron and the Crab.[37]

The episodes of the story are depicted on the blocks of *tulapitha* from the right to left (Fig. 11.14). The first block contains the heron holding a fish in its beak. The head of fish is inside its beak. The bird heron is shown with two necks.

The second block shows the crab pressing the neck of the heron with its claws. Behind the bird are shown several fish (Fig. 11.15).

The story of Yasodharacharita

Yasodhara, the king of Ujjain married queen Amritamati. One night the kings elephant-keeper Astavakra was singing melodiously. Hearing Astavakra's melodious voice the queen fell in love with the cripple. She accepted him as her paramour and their affairs continued unabated till the day the king suspected her behaviour. The king followed her one night without her knowledge. He found that she went to the cripple, the elephant keeper and began apologizing to him for her delay. Then he started to lash on the back

with a leather belt and kicked on her neck. The queen declared unswerving love for the cripple and soon both fell in each other's arms. The king witnessing all this returned to the palace with a heavy heart. The next morning when he playfully beat the queen with a lotus the queen fell down unconscious as it were. Then the king indirectly disclosed how much he knew about her. The queen decides to do away with the king and his mother and ultimately does so.[38]

Sculptural Representation

On a pillar in the *gudamadapa* of the Mallikarjuna temple the above story is synoptically depicted (Fig. 11.16).

The panel proceeds from left to right. In the first, an elephant is shown tied to a pillar, while the elephant-keeper is lashing Amritamati who is kneeling in front of him apologizing. In to next half of it, the king is shown seated in his court holding stack of lotus bud in his right hind and the arm of the women in his left. The queen has collapsed to the ground unconscious, as suggested by her posture, her hands being supported by an attendant on either side. Flanking the king are female Chauri-bearers. Their hands are in *vismaya,* being placed on their chin, the gesture of astonishment.

Observations on Panchantantra Episode depicted

The narratives related to *Panchatantra* chosen to depict in sculpture are few. Some of them repeat twice. There seems to be no particular preference in choosing the theme. But the few varieties available reveal what stories from the *Panchatantra* were then popular. The technique of narration varies. There are mono-scenic representations like the story of the monkey and the wedge story found in the Galaganatha and Mallikarjuna temples at Pattadakal. The story of 'monkey and crocodile' found in the Mallikarjuna temple follows technique of continuous narration. The story of Narayanabhatta found in the *tulapita* of Svargabrahma temple at Alampur depicts different episodes of the story in different blocks separated from each other and as such may be described as sequential narration in separated blocks. The story of the 'loyal mongoose'

shown in a single panel is both continuous narration and sequential narration in the sense that the events of the story follow proper sequence.

Observations on Yasodhara Charita

So far as the Yasodhara story is concerned, it is known essentially as a Jaina theme. Vadiraja wrote a Sanskrit work on this theme and it was rendered shortly later into Kannada language by Janna with some variations. But it is interesting that this particular theme occurs as a narrative in a Saiva (Mallikarjuna) temple at Pattadakal. Obviously the source could not have been any Jaina work but a secular folk story popular among the people about the infidelity of women. It may be noted that Haribhadra Suri's *Samarichcha Kaha* suggests that the story indeed was secular in origin.[39]

The *Panchantantra* depictions of the early Chalukya period present only a few stories and the repetition is infrequent. The number of stories represented increases during the Rashtrakuta period as seen in the table given below.

In respect of technique of narration again variety is seen. Some are mono-scenic, some compartmented and some continuous in narration technique. Obviously the artist had his choice.

Sl.No.	Narrative Theme	Early Chalukya	Rashtrakuta
1.	The wedge pulling monkey	Mallikarjuna, Temple, Pattadakal, Galaganatha temple, Pattadakal	Sirval, on the well Isvara temple Sirval
2.	The story of the Jackal	-	Well No. 3 Isvara temple Sirval
3.	The Jackal of the Ram Fight	-	Siddesvara and Isvara Temples, Sirval
4.	How the crow-hen killed the black snake	-	Kadur pillar; Isvara temple, Sirval
5.	The heron and the crab	Visvabrahma temple, Alampur	-
6.	The lion and the rabit	-	Navalinga temple Kukanur, Well -3, Isvara temple, Sirval Rashtrakuta Temple at Hiresingangutti
6.	The lion and the rabit	-	Well No. 1, Sirval
7.	The ungreatful man	-	Well. No. 7, Sirval
8.	The plover who fought the ocean	Virupaksha temple, Pattadakal Mallikarjuna temple, Pattadakal	-

9.	The Geese and the Tortoise	Durga, temple Aihole, Vishvabramha and Svargabrahma temple Alampur	Navalinga temple, Kukanur, Well No. 1 and 36, Isvara and Kadambesvara, and Nadaya Temples Sirval
10.	The pert Hen-Sparrow	-	Navalinga Kukanur and Isvara Sirval
11.	The girl who married a snake	-	Well No. I, Sirval
12.	Bright mind and wrong mind	-	Well No. 1 Sirval
13.	Self Defeating forethought	-	Alumpur Museum, Kadur, Navalinga temple, Kukanur, Siddhesvara temple, Mudhol, Well No. 1 and Isvara Temple, Sirval
14.	How the Rabbit Fooled the Elephant	-	Well No. 1, Sirval
15.	The Brahmana's Goat	-	Well No. 1, Sirval
16.	The snake which paid cash	-	Well No. 1, Sirval
17.	The story of Narayanabhatta	Svargabrahmatemple, Alampur	State Archeology Museum, Alumpur.
18.	The magician who revived the life of the tiger	-	Well No. 1, Sirval
19.	The monkey and the crocodile	Mallikarjunatemple Pattadakal, Archeological Museum, Aihole	Navalinga temple Kukanur, Well No. 1 and 3 Sirval, Isvara Temple and well No. 36, Sirval
21.	The Donkey and the Jackal	-	Well No. 1 and Isvara Sirval
22.	How the Jackal at the Elephant	-	State Archeology Museum, Alumpur.
23.	The loyal mongoose	Mallikarjuna Temple, Pattadakal	Kadur Pillar, Well No. 1, Sirval
24.	The Brahmana's Dream	-	Kadur Pillar
25.	The Bharanda Birds	Svargabrahma temple, Alampur, Galaganatha Temple, Pattadakal	Siddhesvara Temple, Mudhol, Isvara, Kadambesvara temple and Wall No. 36, 6, and Nadayya Temple, Nanayya Temple, Sirval
26.	The Brahmana and the crab	State Archaeological Museum, Alampur.	Siddhesvara Temple, Mudhol, Isvara Temple Sirval

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List of Illustrations



Fig. 11.1



Fig. 11.2


Fig. 11.3


Fig. 11.4


Fig. 11.5


Fig. 11.6



Fig. 11.7



Fig. 11.8



Fig. 11.9

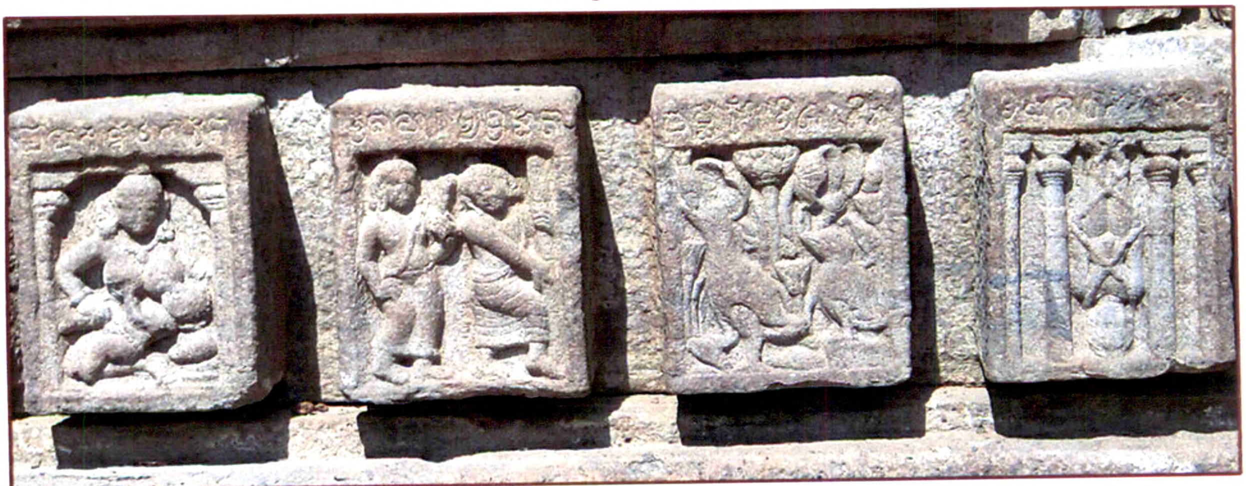


Fig. 11.10



Fig. 11.11



Fig. 11.12



Fig. 11.13



Fig. 11.14



Fig. 11.15



Fig. 11.16

Chapter – 12

RESUME

India's literary narrative tradition has a great antiquity easily traced to the *Vedic* period. Its web spread accross the country in course of time. The advent of Buddhist and Jaina sects and the growth of Saiva and Vaishnava sects contributed greatly to expansion of this web. When Buddhist ideas found expression in sculptural art literary narrative tradition began to assume visual narrative form. The engraving of an elephant beside Ashokan Rock Edicts in fact represents not only the Buddha but also the myth related to Mayadevi's conception. The fact that these elephant figures do stand for Buddha Gautama is proved by its description in the Kalsi Rock Edict as *Gajatame* (*Gajottamah*) "the best of elephants" or "the white elephant". The use of elephant (*Gajottama*), lion (*Sakhya-simha*), bull (*Mahavrisha*) and horse (*Abhinishkramana*) are all easily demonstrated in Maurya context as symbolic representatives of the Buddha.

Early narrative tradition therefore embraced symbolism as the means to communicate one or the other episode related to Gautama Buddha. The expansion of narrative art in Buddhist context bloomed in the post-Mauryan art, such as at Barhut, Bodhagaya and Sanchi from about 2nd century B.C.

Wherever Buddhism traversed the impact of Buddhist narrative art was eminent. Jainism's participation in narrative visual presentations is witnessed in Udayagiri Jaina caves near Bhuvanesvara, Orissa, during 1st Century B.C.-1st Century A.D. span. Sannati in Karnataka provides early instances narrative art related to Buddhism (1st-3rd century A.D). The tradition of presenting visual

narration in stone was revived with great vigour in the 6th century A.D. and onwards for over two centuries when Chalukyas of Badami reigned supreme. Their monuments located in Badami, Aihole, Mahakuta, Pattadakal, Alampur, etc give an idea of the quantum and diversity of visual narratives of this period. They embraced *itahasas, puranas,* secular narratives like the *Panchatantra* etc.

* * * * *

Narrative tecnhiques employed in visible narratives are of a number of varieties. Artists, depending upon their convenience, used mono-scenic, continous and sequential techniques with certain sub-types. Both Buddhist and Jaina as well as Hindu visual narratives conform to one or the other of these techniques. The richest number of their varieties are presented under the Chalukyas of Badami.

* * * * *

Ashoka's association with Sannati in Karnataka is demonstrated both by epigraphic and sculptural evidence. His seperate Rock Edicts discovered here hint of the fact that Karnataka and Andhra were probably annexed to the Maurya empire after the Kalinga war by Ashoka. The near by site of Kanaganahalli has the remains of the *stupa* discribed as *Sakhya-Maha-Chaitya* in the inscriptions. Probably this *stupa* was one of those 8400 *stupas* containing relics of Buddha erected by Ashoka in various parts of his empire and beyond. The discovery of Ashoka's inscribed portrait sculpture at this site proves the original Ashokan authorship of the *stupa.* In the narrative art associated with this *stupa* there are not only scenes from Buddha's life and the *Jatakas* but also those associated with significant political events of the Satavahana dynasty, both symbolic and anthropomorphic. After the 4th century A.D. this tradition subsided possibly owing to the reason that there was no brisk stone constructional activity. It is possible that the tradition of wooden architecture may have contained visual narrative art. During this period the pace of development of Buddhism seems to have dwindled in Karnataka.

The situation continued till the advent of the Chalukyas of Badami in the political arena of the Deccan. The stone structural art of this period is particularly restricted to sanctum images of temples of Narasimha, Vishnu and Durgabhagavati.

* * * * *

One of the most fond themes for the artists of the Chalukya period was the *Ramayana.* Except the *Uttarakanda* the remaining six *kandas* of *Ramayana* namely *Balakanda, Ayodhya Kanda, Aranya Kanda, Kishkindha Kanda, Sundara Kanda and Yuddha Kanda* have found place in visual narrative of the Chalukya period either selectively or extensively. The most extensive presentation of the *Ramayana* is found on the walls of the Papanatha temple at Pattadakal which belongs to the fag end of Chalukya period corresponding to Kirtivarma-II's reign. It begins with the *putrakameshti* and ends with coronation of Rama, the thrust being on the main episodes of the story. In pre-650 period, generally the *kantha* part of the temple's *adhisthana* accomodated selected episodes from the *Ramayana* (Upper Sivalaya, Badami). The choice of episodes was diverse. Some artists focussed on the abduction of Sita (*Aranya Kanda*). Others as in the Durga temple at Aihole chose episodes of the Rama's departure to the forest (*Ayodhya Kanda*) and Hanuman in Lanka (*Sundara Kanda*). In the last decades of the Chalukya architectural activity the abduction of Sita and Vali-Vadha (*Aranya* and *Kishkindha Kandas*) acquire greater importance, as indicated by their occurrence on Virupaksha and Mallikarjuna temple walls at Pattadakal. (733-744).

Among the *upakhyanas* of the *Ramayana* the occurrence of Indra and Ahalya story in Virupaksha and Mallikarjuna temples at Pattadakal, is noteworthy. The narration is unique because of the appearence of Vajra and Tilottama as Indra's messengers to Ahalya. No known version of this story ever mentions Vajra or Tilottama. Further the narration seems to imply that Ahalya received Indra voluntarily and it was not without her knowledge that Indra come to her in the guise of Gautama. This proves the existance of a

different version of Indra and Ahalya story known in Karnataka as late as the 8th century.

A significant fact relating to the occurrence of *Ramayana* episodes in post-650 A.D. period is the popularity of the theme on Saiva temples. The fact that Vikramaditya-I was initiated into a Saiva sect by the ritual of *Sivamandala diksha* in the region of Karnool Mehaboobnagar area of Andhra Pradesh suggests that a new Saiva sect affiliated to *Pasupatism* had made its overwhelming presence in Chalukya dominion. This sect seems to have accorded the *Ramayana* Vishnu in his incornation as Rama is belived to have established and worshipped Siva *lingas* during his journey in Southern India in search of Sita. These *lingas* were popularly known as Ramesvara *linga.* This seems to have given credence to *Ramayana* as approving Vishnu as a devotee of Siva, thereby making Siva superior to Vishnu. Saivas therefore appropriated the *Ramayana* story to there mythological fold. This explains the regular presence of *Ramayana* episodes in the visual narrative art of post 650 A.D. Saiva temples. The new sect affiliated to the *Pasupata* could be the *Kalamukha* sect.

The importance given to Sita's abduction in the narrative visuals should be viewed as the legitimising of the contemporary social ethics insisting on faithfulness of a women to her husband and keeping distance from another's wife.

The Ahalya and Indra story and the story of Yasodhara and Amritamati stand in distinct contrast as they represent infidality of the woman as unacceptable model for the society.

Thus episodes of the *Ramayana* in narrative visuals of the period have religious, ethical and moral import.

* * * * *

The *Mahabharata* has been considered in India as an encyclopaedia in which "every thing found in the world may also be found" and "nothing which

is not found in the *Mahabharata* can be found in the world". It has been considered as a work with ample instances of ethics and morals. Its diadactic contents incorporated Saiva themes as also a discourse on *Pasupatism.*

Chalukya temples incorporate in their narrative visuals selected episodes particularly from *Adiparva, Sabhaparva, Vanaparva, Virataparva, Bhishmaparva and Salyaparva*. Interestingly, the lesser known episodes like *Gajakachchhapa-yuddha* and the story of Garuda also find place in the narrative scheme. But the most popular episodes relate to the *Gangavatarana* and *Kiratarjuniya*. This was the period when the river Ganga had become a pan-Indian sacred river in the minds of the people. As a parallel development South Indian rivers also gained sacredness. The Malaprabha river which flowed in the core of the Chalukya empire and joined the Tungabhadra was dotted with sacred spots or *tirthas.* There were Saiva *acharyas* like Jnanasivacharya who migrated to places like Pattadakal from the distant region north of the Ganga. It is no wonder therefore that the *Gangavatarana* theme deeply influenced the Chalukya artists. It may be noted that mono-scenic representations of Gangadharamurti are found in considerable number in Saiva temples.

In the *Kiratarjuniya* episode Arjuna, the Pandava hero, is known to have worshipped Siva in the forest for obtaining *Pasupata* weapon. This was a popular theme with the *Mahesvaras* or *Pasupatas.* As such this *Mahabharata* episode also entered the Saiva *Pasupata* fold. The *Pasupata-Kalamukhas* approved the existence of Vishnu, Siva and Brahma as a group in which Siva was considered supreme. Therefore myths related to Vishnu could find a place in Siva's temples.

However both *Ramayana* and *Mahabharata* had a place in temples both of Vaishnava and Saiva affiliation. Like the *Ramayana* therefore the *Mahabharata* narrative visuals in Chalukya context have religious, ethical and moral import.

* * * * *

The narrative visuals related to the *Avataras* of Vishnu particularly focus on Varaha, Narasimha, Vamana, Dasarathi-Rama and Krishna. Among these Rama figures only as part of the *Ramayana* narratives. A study of the Bhuvaraha representations reveals the absence of Hiranyaksha. This suggests that the Hiranyaksha episode in the Varaha myth was probably not popular. The umpteen representations of Bhuvaraha owe to Varaha being the royal insignia of the Chalukyas. In fact they are described in their inscriptions as *Prithivivallabha* or *Sri-Prithivivallabha,* thereby suggesting the king's equation with Vishnu as Varaha, the lord of the earth goddess. In the case of Narasimha both *kevala* and *sthauana* forms have found place. The *kevala* Narasimha facing *Adimurti* (Vaikunthamurti) in Cave-III at Badami suggests him to be an emanation of the highest. He seems to have been conceived have as god of knowledge (with *Sahasradala padma* on the crown) and as such personification of *sudarshana-chakra*. In scenes representing Hiranyakasipu's fight with the Narasimha the *lila* (play) of the Supreme in dramatically subduing the evil is emphasized. It is also worth noticing that the earliest depiction of Yoganarasimha figures already in the first half of the Chalukya rule. Perhaps the most significant narrative visuals of the *avataras* in the Chalukya series is the one connected with the Vamana incarnation. Normally the story is depicted in continuous mode within a single frame. The depictions of pre-650 A.D. period differ distinctly from the depictions of post 650 A.D. In the earlier phase Namuchi, the son of Bali, obstructs Trivikrama from measuring the universe by holding his right leg tight in vain. But depictions of the second phase show three events of the story. The first relates to Bali confirming the gift to Vamana; the second shows Vamana in Trivikrama form raising his leg to measure the universe; and the third depicts Garuda belabouring Bali and arresting him with *Varunapasa.* It may be noted that the latter event is noticed only in the *Bhagavatapurana* version of the story.

The Krishnavatara episodes are common in the Chalukya period. A significant component is Krishna's killing the *Baka* demon. Since the *Bhagavatapurana* attaches importance to this episode, one may understand its

occurrence as signifying the advent of *Bhagavatapurana* concepts in the region. Among the other Vaishnava myths found in visual narratives, one may mention the Gajendramoksha as significant at Pattadakal. Different *Puranas* contain this story with minor variations, but it is extensively treated in the *Bhagavatapurana,* emphasising *Bhaktavatsala* aspect of Vishnu.

Thus Vaishnava narrative visuals of the Chalukya period demonstrate a changeover to the *Bhagavatapurana* versions in post 650 period.

* * * * *

Saiva monuments being relatively greater in number, the variety of Saiva narrative visual particularly of mono-scenic mode are diverse and unprecedented in number.

As in the case of Vaishnava themes the Saiva narrative visuals of pre 650 A.D. period differ from those of post 650 A.D. period in respect of approaches to the myths. There is a total absence of *Samharamurti* representations of Siva in the earlier phase. On the other hand, the emphasis is on *Saumyamurtis* of Siva and on syncretic forms such as Ardhanarisvara and Harihara. In the Saiva cave at Badami the absence of Lakulisa is indeed surprising. The *dvarapala* is a smiling two-armed sober personality. Similarly the absence of *apasmara* dwarf under Nataraja's feet in this place is note-worthy. Obviously the Saiva caves imply their authorship to a mild variety of Saivism, probably of *Srotriya* Brahmanical tradition.

In the post 650 A.D. narrative visuals *Anugrahamurtis* (e.g. Ravananugraha murti) and *Samharamurtis* of Siva (Andhakasura samhara, Gajasura samhara, Tripur samhara etc) assume unprecedented popularity, along with such themes as Lingodbhava-murti, purporting Siva's superiority among gods. Similarly literally all the Nataraja depictions show *apasmara* dwarf trampled under the foot of Nataraja.

Thus post 650 A.D. Saiva visuals stand in distinct contrast to the pre 650 A.D. period dipictions. These changes should be considered against the

background of embracing of *Pasupata* Saivism of a distinct order by Vikramaditya-I in 659 A.D. whence he assumed the epithet *Parama-Mahesvara*. As already pointed out, this sect is likely to be *Pasupata-Kalamukha* of initial stage.

The popularity of Nataraja theme in Saiva temples is also noteworthy in post 650 A.D. depictions. In one depiction of Nataraja at Pattadakal fire (Agni) figures as an attribute. The obvious suggestion is that the symbolic and philosophical explanation attributed to Anandatandava Siva was already present in Chalukya dominion by second quarter of 8^{th} century A.D. The Pattadakal inscriptions attest to the ritual importance of dance, drama and music in Saiva temples. Nataraja theme therefore corresponds to this development.

The syncretic forms of the deity namely the Ardhanarisvara and Harihara carry the message of unity of the godhead. Probably the idea seems to have originated in *smarta* brahmanical conception. However it was appropriated in *Pasupata Kalamukha* tradition, which accepted the existence of the Hindu trinity side by side with Siva as the supreme among them. Thus Saiva narrative visuals of 6^{th} century demonstrate the popularity of *Puranic* themes as also mirror the contemporary socio-religious developments.

Among the representations of Durga one may notice a sequential development of artist's imagination in a majority of visuals. They also suggest inspiration from other regions like the Pallava country (7.130-7.131) in the last stage.

* * * * *

The Sun temples of the period are impressive in number, but the Saura themes occurring as visuals on them are too few. It is well known that many vedic *Saura* myths were transferred to god Vishnu in course of time. By the time *Puranas* were composed mythological themes connected with Surya had dwindled. As such only two themes, namely Yajnyavalkya's learning the

Vedas and Surya chiding Chhaya are identifiable. But they are unique in the whole series of Indian art, as they are not found elsewhere.

* * * * *

Buddhist monuments of 6^{th} -8^{th} century period in Chalukya country are disappointing in number. In fact this suggests the low level of popularity of Buddhism. The best specimen of Buddhist architecture in this region is the Buddhist *Chaityalaya*-cum-*Vihara* at Aihole. It is a Mahayana monument. The narrative visuals are found particularly in the *sakhas* of the doorframes. They are very small in size and hence lacking details. The narrative visuals exhibit the excellent acquaintance of the artists with the episodes of the Buddha's life and the *Jatakas*. This may be the result of discourses of the Buddhist *monks* in the premises of the monument.

* * * * *

Jainism was quite a popular religion in Karnataka from early times. Its surviving monuments in Chalukya dominion are not many. There is also a pausity of visual themes on them. A seated *Jina* in sermon is common to the sancta of the these monuments. The artist has given considerable attention to depicting the seven *pratiharyas* of *Jina* in sermon. The unfinished visual of *Samavasarana-kalyana* of Parsvanatha in the Jaina cave at Aihole is a unique specimen in early Jaina art.

Two themes seem to have to dominated the Jaina minds of the Chalukya period. Both are found in the *mukhamandapa* walls in the Jaina caves, one in Badami and another in Aihole. The first is Parsvanatha's *Kamathopasarga.* The visual follows the continuous narrative mode and suggests the victory of Parsvanatha over Samvara, overcoming the obstacles thrown by the latter. The second is a mono-scenic presentation of Bahubali's penance. The depiction of this theme at Aihole is suggestive of great imagination of the artist.

The emphasis on these two themes in both the caves hints that they were treated as a pair with something common in between. This was probably the

naga (snake) associated with them, *Naga* Dharanendra *Yaksha* and Padmavati in the case of Parsvanatha and *Kukkutasarpas* in the case of Bahubali. One may discern the folk psychology playing its role in the preference to these two themes.

* * * * *

The narrative visuals which may be regarded as secular in nature comprise selected stories from the *Panchatantra* on the one hand and a singular representation of Yasodhara story on the other. Chalukya *Panchatantra* stories are restricted to those of wedge pulling monkey, the plover who fought the ocean, the geese and the tortoise, the story of Narayanabhatta, the monkey and the crocodile, the loyal mangoose, Bherunda birds and the Brahmana and the crab. Only some of these are repeated more than once. The related inscriptions found in Alampur imply closer resemblance to Sanskrit summary verses found in Durgasimha's Kannada *Panchatantra* (11^{th} Century A.D.) which work was based on Vasubhaga's Sanskrit *Panchatantra.* It is noteworthy that *Panchatantra* visuals occur only in post 650 A.D. temples. Obviously it may be observed that Vasubhaga's *Panchatantra* must have been composed some time before 650 A.D. and that possibly Karnataka was the home of Vasubhaga.

The Yasodhara story is of distinct Jaina affiliation. Popular in Karnataka. Vadiraja wrote *Yasodharacharita* in Sanskrit and Janna rendered it into Kannada with some alterations. But in Chalukya context the visual figures in the Saiva temples of Mallikarjuna at Pattadakal in the second quarter of the 8^{th} century. Obviously the inspiration for the artist was from a non-Jaina source of secular origin. Accordingly it may be inferred that the story had still retained its secular appeal in the 8^{th} century A.D. in Karnataka. This also is a unique representation since no where else in Indian art it is known to have repeated.

* * * * *

In the present thesis several aspects of narrative sculptural visuals of Karnataka were studied and discoursed upon. The resultant of the researches has been already summarized above. The study makes it clear amply that the

narrative visuals of Karnataka are not only significant from the points of view of narrative technique and art, but also from the points of view of changes in the presentation of identical themes and preferences to themes. They also are significant for their religious, moral and ethical import.

So far as the scope for further researches is considered the following suggestions may be made.

1. Identification of those visuals which could not be identified here.
2. Extension of the area of study of narrative visual art of Karnataka to post 750 A.D. period.
3. Comparison of Karnataka's visual art tradition with that of the remaining part of India.

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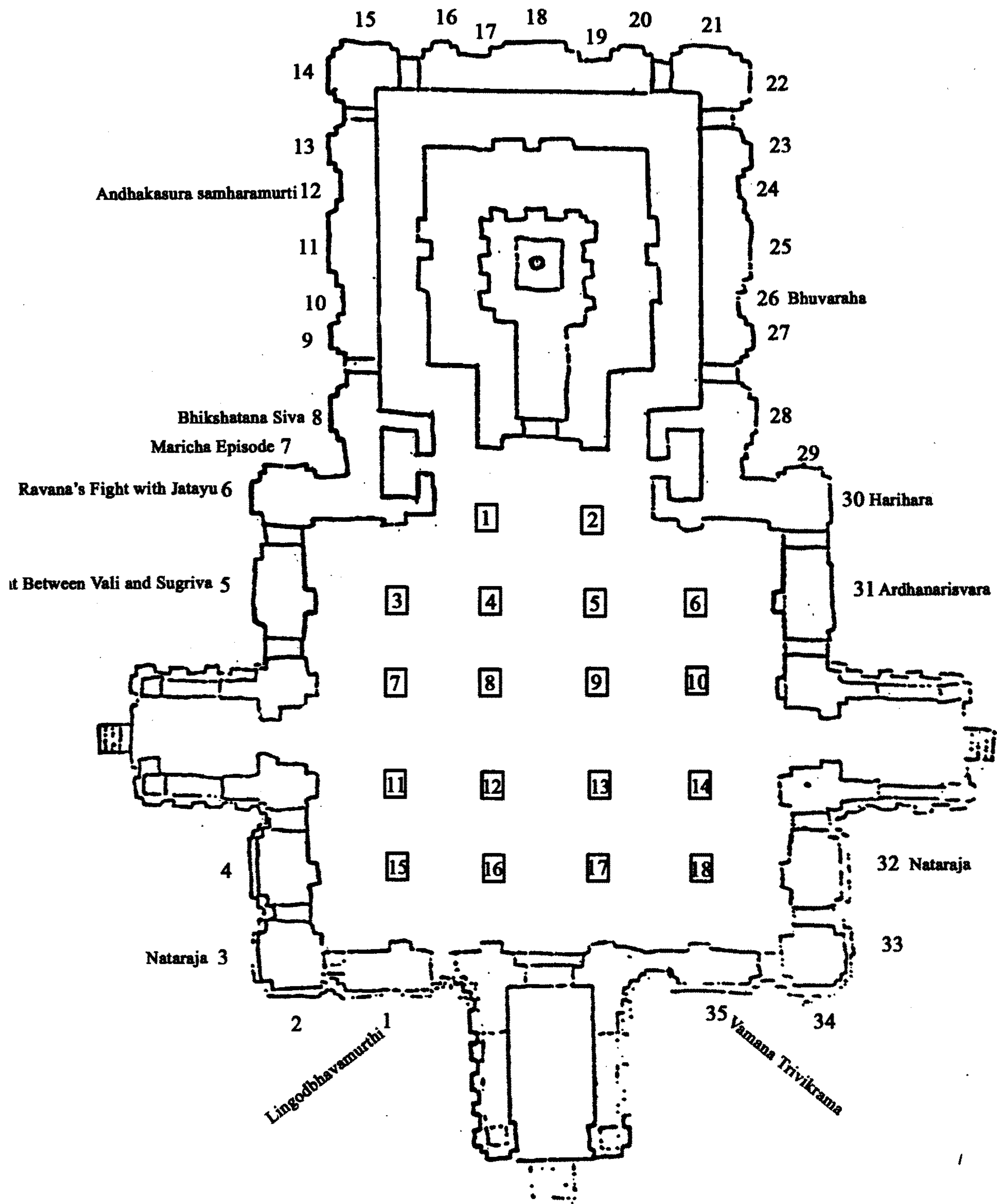
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Virupaksha Temple, Pattadakal

(Courtesy : Radecliffe C.E)

14 Nataraja
15 Ardhanarisvara

12 13 16

11 17

10 18

Gajasurasamharamurti 9

19

8 20

Bhikshatana Siva 7

21 Harihara

6 22

1 2

Andhakasura samharamurti 5

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7 8 9 10

11 12 13 14

Harihara 4

15 16 17 18

25

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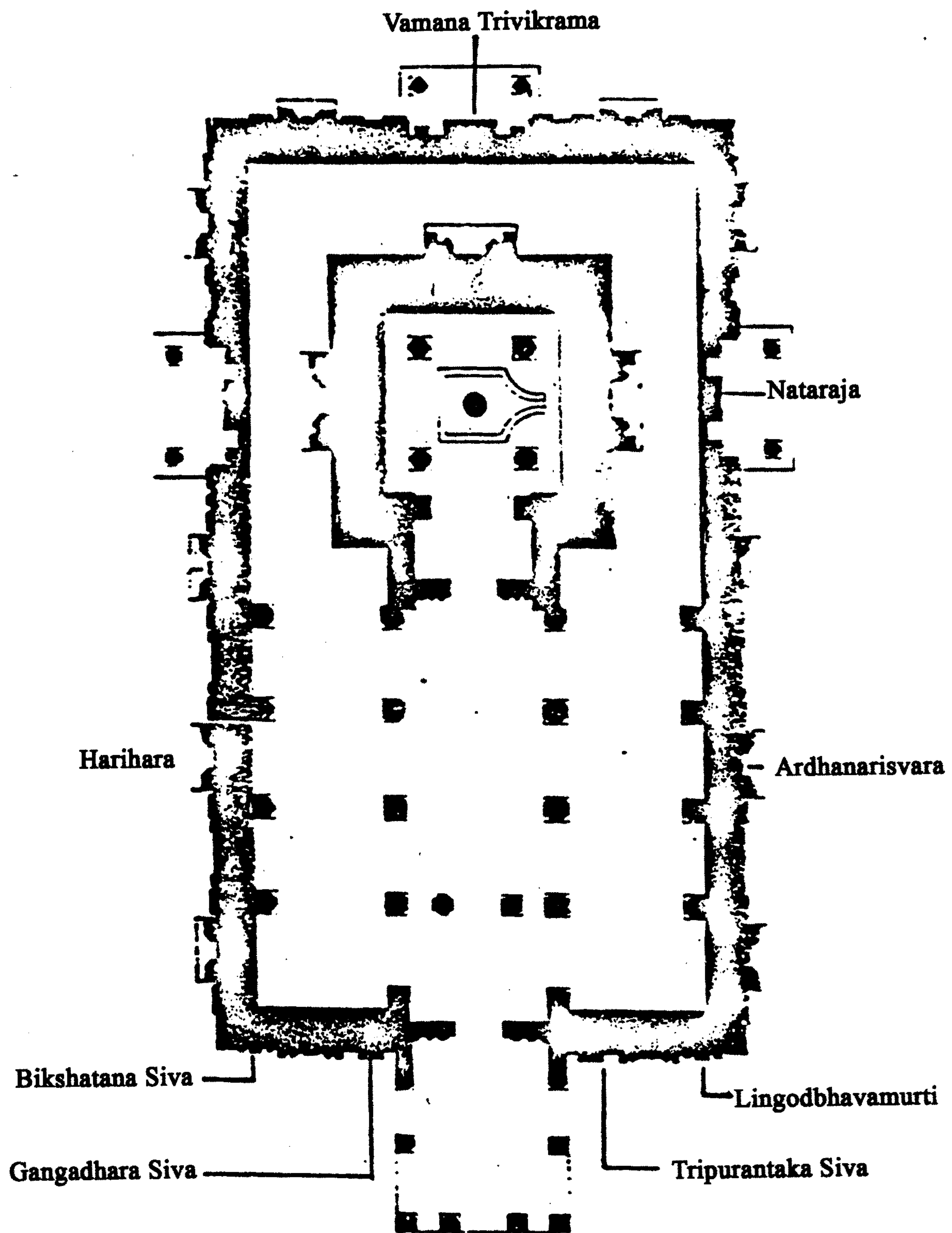
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Dyutakrida of Siva and Parvati

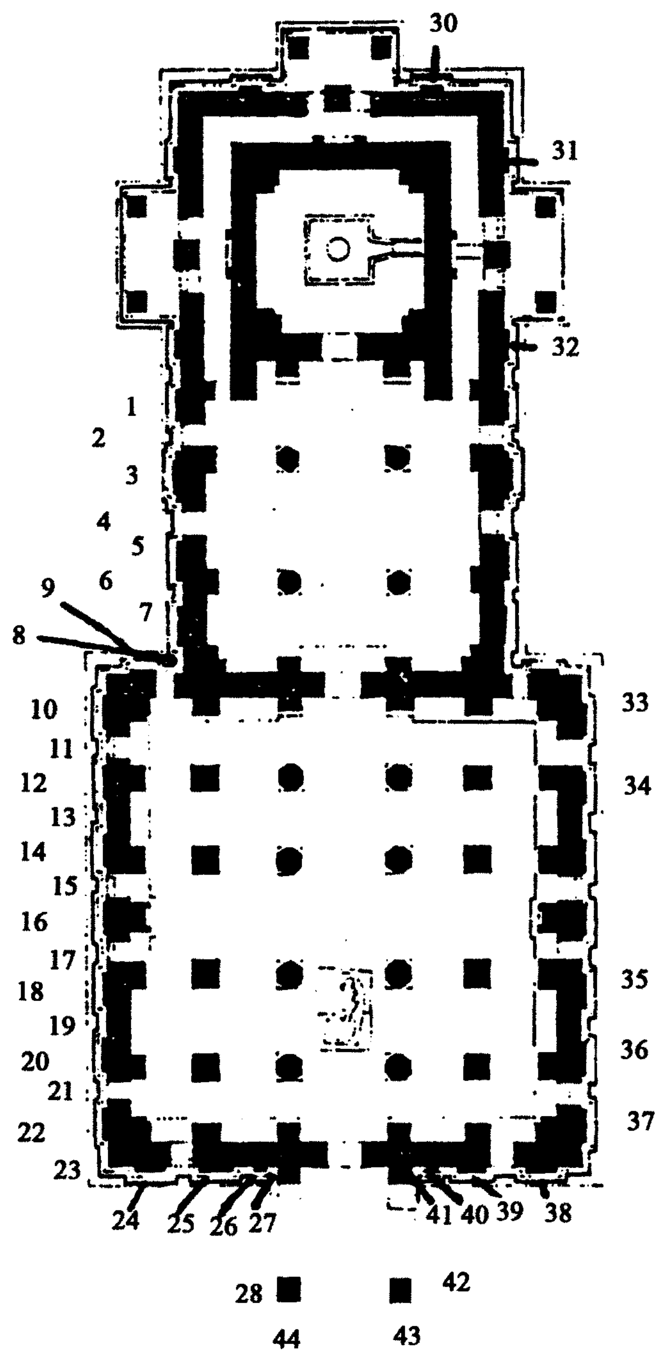
Mallikarjuna Temple, Pattadakal

(Courtesy : Radcliffe C.E.)



Svargabrahma Temple, Alampur

(Courtesy : Radcliffe C.E.)





Papanatha Temple, Pattadakal

(Courtesy : Helen J. Wechsler)

GLOSSARY

abhayamudrā - A gesture of expressing fearlessness to the votary

adhisṭhāna - A basement of the temple

ālīḍhāsana - Archer's pose with one leg straight and the other bent

āmalaka - Crowing part of the sikhara, below *kalasa*

aṁṛitaghaṭa - Pot containing ambrosia (liquid of immortality), which emerged from the ocean in the course of its churning

añjalīkāstra - A divine weapon, which Arjuna obtained it from Parvati

Añjali-mudrā - A gesture of praying god with folded hands

antarāla - Vestibule before the garbhagṛiha

avatāra - A form or manifestation of god

aśokavana - A beautiful garden of Rāvaṇa

āśrama - Hermitage

aśvamēdhayāga - Horse sacrifice

āyaga-thaba - A stone pillar symbolizing an event in Buddha's life, placed at the cardinal directions of a *stupa*

abhinishkramaṇa - Buddha's departure from palace to become an ascetic

Brahma - The supreme one

brahmalōka - The world of Brahma

brahmāstra - A celestial weapon obtained as a boon from Brahma, which Indrajit used it for capturing Hanumān

cakra - A discus, an attribute of Vishṇu and Durgā

chandraśekhara - Siva having the nector producing crescent in his hairmat

chattra - Umbrella

chauri	-	Fly-whisk
daityā/Asurā	-	Demon
ḍamaru	-	A small double drum attribute of Siva
dēvakōṣṭha	-	Niche meant for an image of god
dēvalōka	-	Land of gods and goddesses
dhanush	-	A bow
dharmachakra	-	A symbol of Dharma, particularly used symbolically in the first sermon of Buddha
dikpālās	-	Directional deities
gaḷa	-	A component of the temple's base moulding
gadā	-	Mace
gadā-kaumōdakī	-	Attribute of Vishṇu, personified as female figure
gaja-hasta	-	Gesture of arm stretched across the chest, resembling an elephant trunk
gajapṛiṣṭha	-	Elephant-back shaped roof of an apsidal temple
gaṇa	-	Follower of Śiva, a dwarf figure
gandharvas	-	Celestial musicians of the gods
gāṇḍhīva	-	A celestial weapon, Arjuna's bow
Gaṅgā	-	A sacred river of north India
garbhagṛiha	-	Temple sanctum
gūḍhamaṇḍapa	-	A closed hall before the sanctum
guru	-	A teacher
Harihara	-	A composite deity with Vishnu and Siva in one
itihāsa	-	History
jālandhara	-	Lattice window
jaṭā	-	Matted hair
jātakas	-	The stories connected with the previous births of Buddha

kalaśa - A pot containing sacred water

kakṣāsana - A resting seat around the mukhamaṇḍapa

kālakūṭa - A poison, which emerged from the ocean in the course of its churning

kālāmukha/pāsupata - Two Saiva sects of ancient India

Kālindī - A name of the river

kāmadhēnu - A sacred wish-fulfilling cow

Kapōta - A curved eave with intermittent small arches

kaṭyāvalambita - Hand placed on hip

kaustubha - Vishnu's adornment

khaḍga - Sword

khēṭaka - Hide

kinnara - Composite celestial being bird-legged, human busted

kṛitayuga - The first of the four Aeons conceived by the Hindus

kṛittivāsas - Clothed with a hide

kuṁbha - Pot, womb, a symbol of fertility

kūrma - Second incarnations of god Vishṇu

kurukshētra - Battle field of Mahabhārata war

liṅga - Phallic emblem representing Śiva

mahādēva - The great god

makuṭa/mukuṭa - Crown, headdress

mithuna - Loving couple

mṛitasanjīvini - A panacea for reviving life in the dead person

mṛityuñjaya - Conqueror of death

mukhamaṇḍapa - A pillared porch before the gūḍhamaṇḍapa

Mūrti - Manifestation or image of a god

Nāgara	- A north Indian Temple form, *Sikhara* form
nāgarāja	- Serpent king
Nāgiṇi	- Female serpent
nīlakaṇṭha	- Blue-throated, Śiva
nīlōtpala	- Blue waterlily
nirandhāra	- Shrine without circumambulation
padma	- Lotus
padmāsana	- Seating posture with both legs folded, also lotus seat
paramēśvara	- The highest god
pārijāta	- A devine flower
patākahasta	- A hand gesture of victory
pāśupatāstra	- A devine weapon, which Arjuna obtained it from Śiva
pāyasa	- A divine sweet liquid, Dasaratha obtained it in putrakāmeshṭhi yāga
pīṭha	- Sanctum altar
pōtikā	- Pillar bracket
pradakṣiṇāpatha	- Circumambulatory path around sanctum
prākāra	- Enclosure wall
pṛithivi	- Earth goddess
purōhita	- A priest
pūtana	- A demon sent by Kamsa to kill baby Krishna
putrakāmesṭhiyāga	- A sacrifice for obtaining sons, which was performed by king Dasaratha
puśkariṇi	- A sacred pond
puśhpakavimāna	- Chariot of Ravana
Ṛishi	- Ascetic

rucaka - Square sided pillar with curved brackets

rudra - The furious or the disperser of tears, Śiva

rukmiṇīharaṇa - Abduction of Rukmini by Kṛishṇa

ruṇḍamāla - A garland made of skulls

samabhaṅga - Standing without bends in body

sāndhāra - Plan of a temple with circumambulation around the sanctum

sētubandha - The causeway to Lanka built in the sea by the *vanaras*

stāṇu - Standing

stūpa - A hemispherical Buddhist monument

sūchīhasta - A finger pointing towards the intended object

sutaḷa - Netherworld

tāṇḍavamūrti - Siva in terrific dance

tīrtha - Sacred place located on river

tribhaṅga - Triple-bend pose

tripurāntaka - Śiva the destroyer of Tripuras, three cities of demons

triśūla - Trident, weapon of Śiva

uchchaiśrava - A white horse, which emerged from the ocean in the course of its churning

utkutikāsana - A posture of sitting cross-legged

vāhana - Vehicle

vaikuṇṭhalōka - Heaven of Vishṇu

vajra - Thunder bolt

śākhā - vertical band of door jamb

Śakti - Spear, power, also goddess Durgā

vānaras - A troop of monkeys

Śankha	-	An attribute of Vishnu, conch
varadahasta	-	A gesture of conferring boon
varāhāvatāra	-	The third, Boar incarnation of god Vishṇu
vidyādhara	-	Celestial being, bearer of knowledge
vihāra	-	Buddhist monastery
śikhara	-	Superstructure of the sanctum
vimāna	-	Sanctuary portion of temple
vīṇā	-	A musical instrument of goddess Sarasvati
vīrabhadra	-	Propitious hero, a terrific form created by, Śiva to destroy Daksha's sacrifice
Śiva	-	Auspicious
śukhanāsa	-	Arched projection of base of sikhara front over the vestibule
yajña	-	A sacrifice
yajñōpavīta	-	Sacred thread
yōgapaṭṭa	-	A band used to hold legs in position by a seated ascetic or Narasimha